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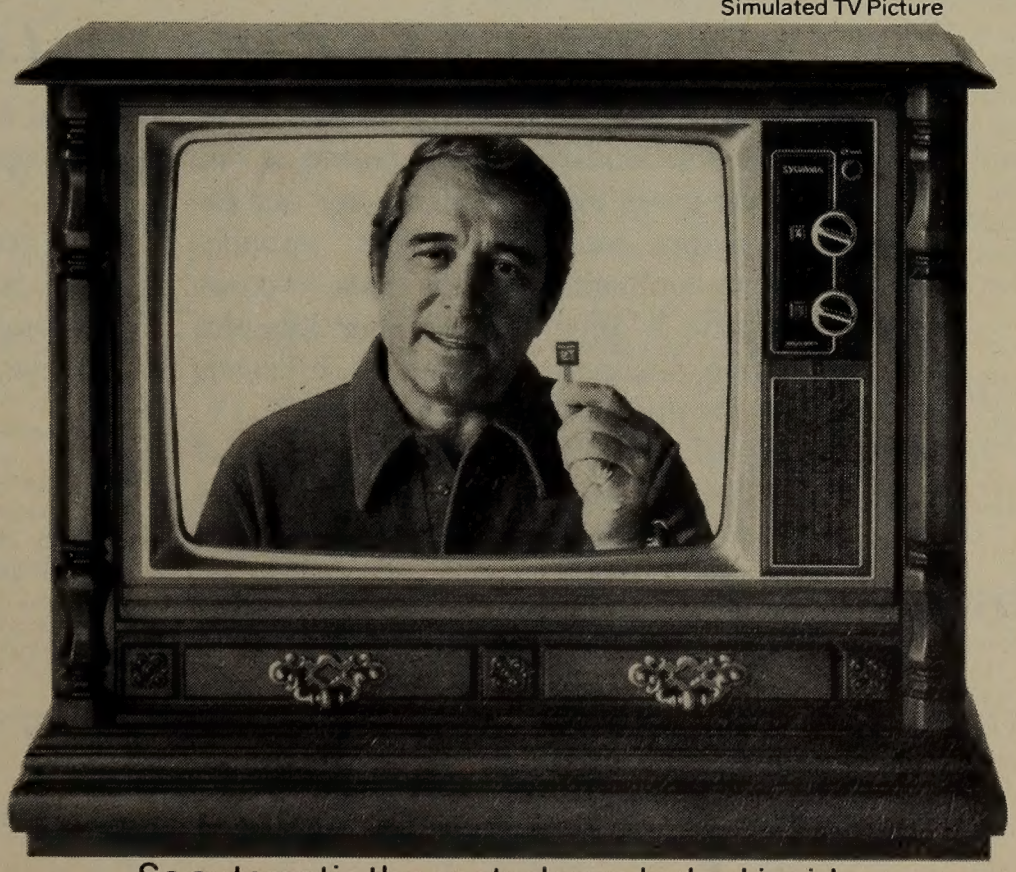
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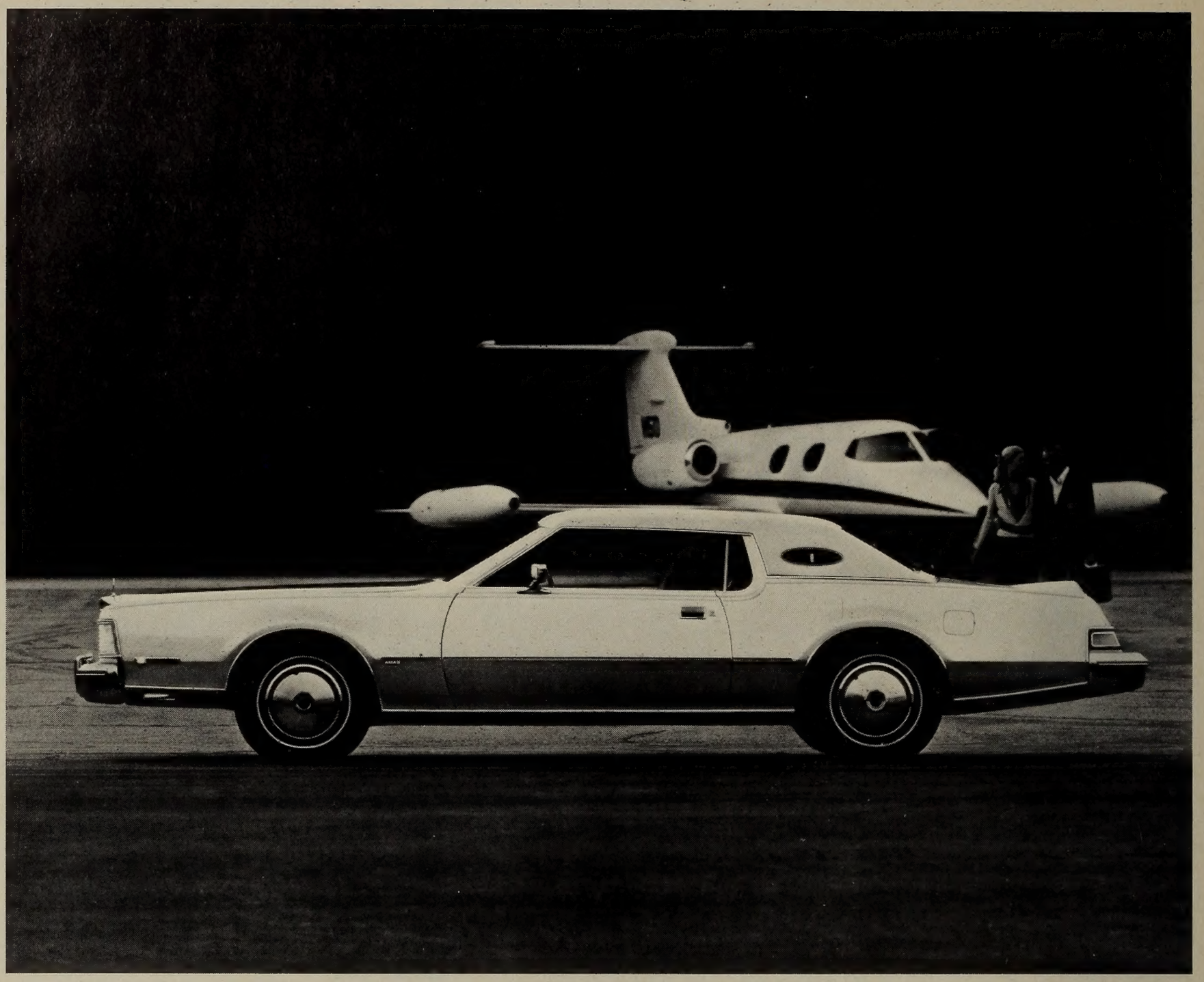
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Carnegie Hall Calendar

October

Monday, October 1, at 8:00
"The Day of Hope"
Lecture by Sun M. Moon

Tuesday, October 2, at 8:00
Repeat of October 1 program

Wednesday, October 3, at 8:00
Repeat of October 1 Program

Thursday, October 4, at 8:00
KING HENRY AND THE SHOWMAN

Saturday, October 6, at 8:00
PADMINI AND HER TROUPE
Indian Dance Ballet
"Dasavatharam" ("Krishna's Incarnations") and "Kannaki"

Saturday, October 13, at 8:00
BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Conductor
Christoph Eschenbach, Piano
Works of Beethoven, Ligeti, Brahms

Sunday, October 14, at 3:00
SHINICHI SUZUKI TALENT EDUCATION TOUR

Wednesday, October 17, at 8:00
CLEO LAINE and JOHN DANKWORTH

Thursday, October 18, at 8:00
NEW JERSEY SYMPHONY ORCHESTRA

Henry Lewis, Conductor
Birgit Nilsson, Soprano
All-Strauss Program

Friday, October 19, at 8:00
NATHAN MILSTEIN, Violin

Sunday, October 21, at 8:00
GATO BABIERI
KEITH JARRETT
SAM RIVERS

Monday, October 22, at 8:00
AMERICAN SYMPHONY ORCHESTRA

Kasuyoshi Akiyama, Conductor
Maureen Forrester, Contralto
Works of Brahms, Berlioz, Respighi

Wednesday, October 24, at 8:00
BUFFALO PHILHARMONIC ORCHESTRA

Michael Tilson Thomas, Conductor
Soloists to be announced
A "Spectrum" concert which provocatively explores a musical idea. (IFVO*)

Thursday, October 25, at 8:00
LENINGRAD PHILHARMONIC ORCHESTRA

Eugene Ormandy, Conductor
Sviatoslav Richter, Piano

Friday, October 26, at 8:00
LENINGRAD PHILHARMONIC ORCHESTRA

Gennadi Rozhdestvensky, Conductor
Viktor Tretyakov, Violin

Saturday, October 27, at 2:30
Orchestra conducted by Charlotte Bergen
Charles Treger, Violin
All-Brahms Program

Saturday, October 27, at 8:00
MONTSERRAT CABALLE, Soprano

Sunday, October 28, at 8:00
Moustaki, French Singer

Tuesday, October 30, at 8:00
DETROIT SYMPHONY ORCHESTRA

Rafael Fruhbeck de Burgos, Conductor
Cristina Ortiz, Piano
Works of Falls, Orff (IFVO*)

Wednesday, October 31, at 8:00
PITTSBURGH SYMPHONY ORCHESTRA

William Steinberg, Conductor
Helga Dernesch, Soprano
Robert Hale, Bass-Baritone
Works of Berlioz, Chausson, Wagner

November

Thursday, November 1, at 8:00
NEW JERSEY SYMPHONY ORCHESTRA
Henry Lewis, Conductor
Berl Senofsky, Violin
Malcolm Frager, Piano
Catherine Malfitano, Soprano
All-Beethoven Program

Friday, November 2, at 8:00
LENINGRAD PHILHARMONIC ORCHESTRA
Gennady Rozhdestvensky, Conductor
Oleg Kagan, Soloist
All-Tchaikovsky Program

Saturday, November 3, at 8:00 and 11:30
Doobie Brothers

Sunday, November 4, at 2:00 and 8:00
BIG BAND CAVALCADE. with Freddy Martin, Bob Crosby, Margaret Whiting

Monday, November 5, at 8:00
DAVID OISTRAKH, Violin

Wednesday, November 7, at 8:00
SVIATOSLAV RICHTER, Piano

Saturday, November 10, at 8:00
LONDON BACH SOCIETY
Paul Steinitz, Conductor
Company of 80 Musicians and Singers
Bach's "B Minor Mass"

Sunday, November 11, at 3:00
"ISAAC STERN AND HIS FRIENDS"
Eugene Istomin, Jaime Laredo, Leonard Rose, Isaac Stern

Sunday, November 11, at 8:00
Union of American Hebrew Congregations
presents a preview performance of
"Ani Maamin" by Elie Wiesel and Darius Milhaud
Brooklyn Philharmonia Orchestra
Lukas Foss, Conductor
Roberta Peters, Soprano
Elie Wiesel, Narrator
New York University Choral Society

Monday, November 12, at 8:00
VIRTUOSI DI ROMA
Renato Fasano, Conductor
All-Vivaldi Program

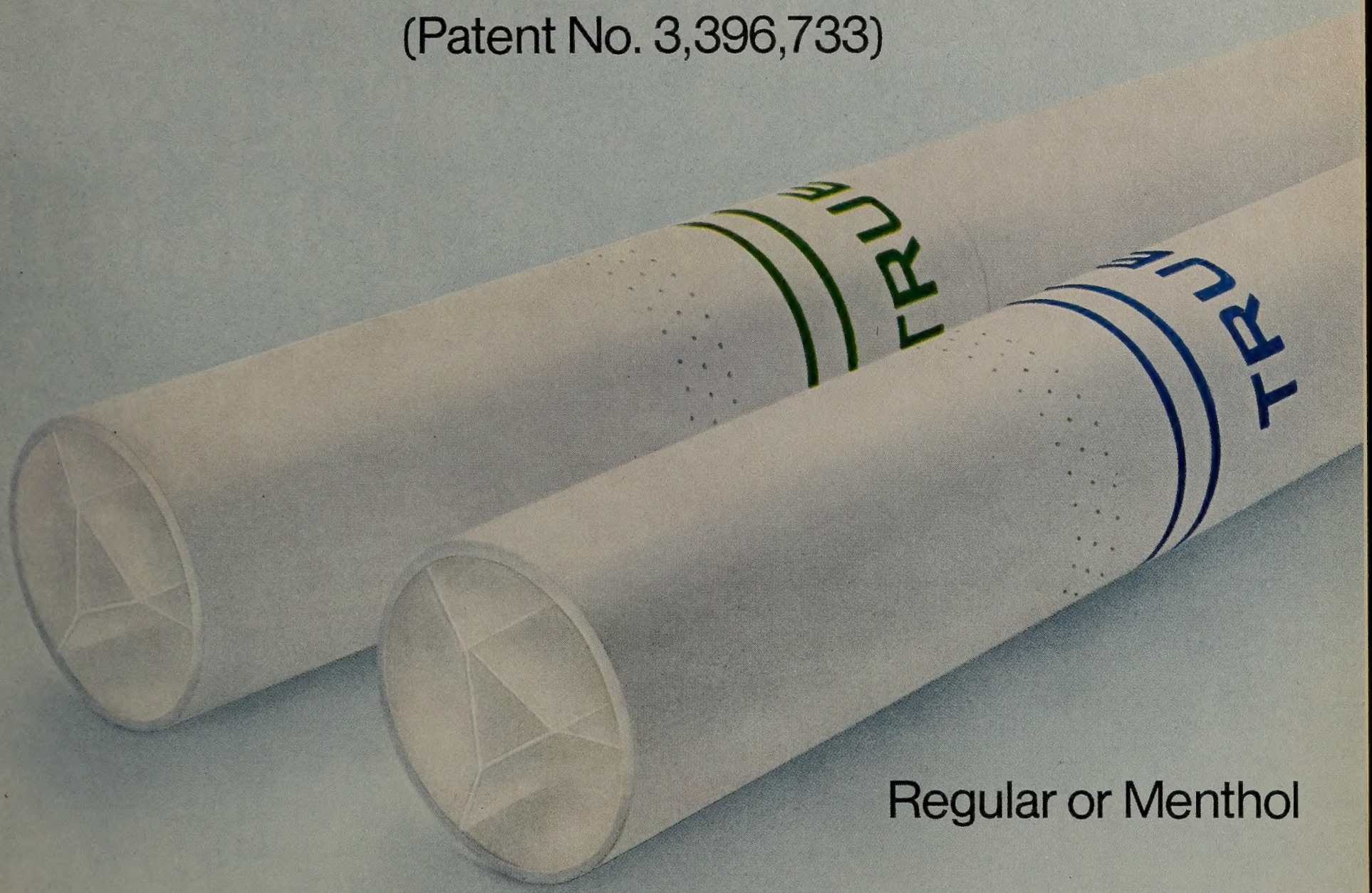
Tuesday, November 13, at 8:00
Concert for the benefit of The Academy of Jewish Humanities, Arts and Letters
World Premiere of "Ani Maamin" by Elie Wiesel and Darius Milhaud
Brooklyn Philharmonia Orchestra
Lukas Foss, Conductor
Roberta Peters, Soprano
Elie Wiesel, Narrator
New York University Choral Society

Wednesday, November 14, at 8:00
CHICAGO SYMPHONY ORCHESTRA
Sir Georg Solti, Conductor
Works of Weber, Henze, Beethoven

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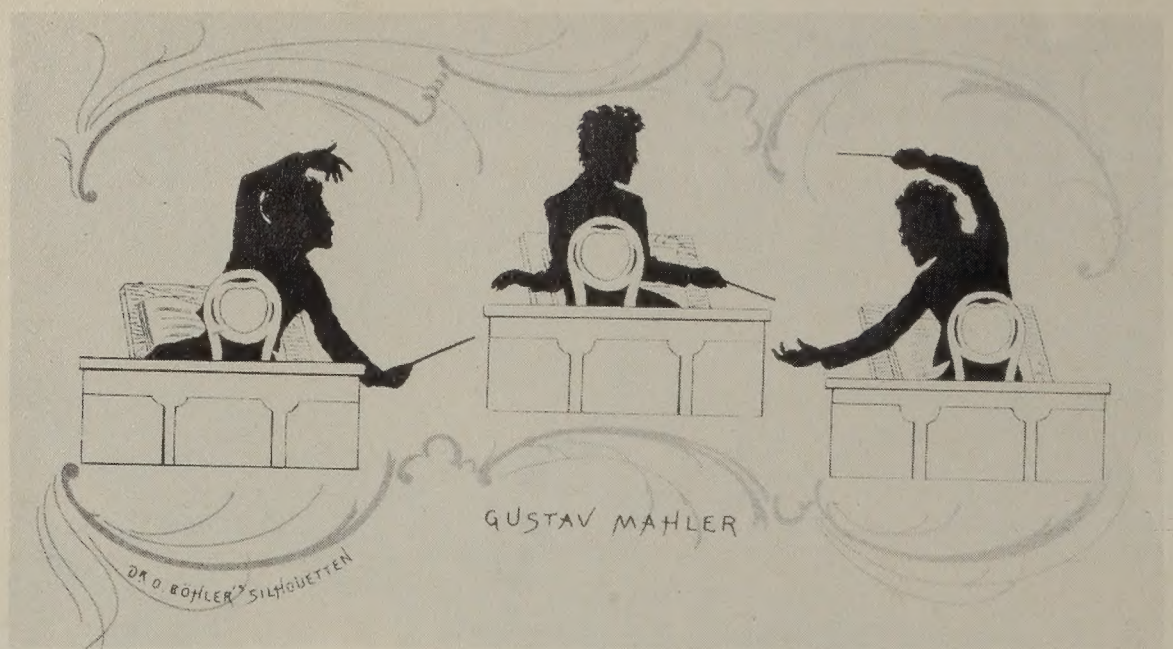
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A Full-length Portrait of Mahler



Three vistas of Mahler conducting opera in Vienna.

For all the fame of Gustav Mahler, the hundredth anniversary of his birth in 1960 came and went without the appearance of anything like an adequate account of a varied and absorbingly interesting life. That need has ended with the appearance of a mammoth volume by Henry-Louis de la Grange (Doubleday and Co. $17.50) which brings together an abundance of material on his early life which has not previously been available.

Within this first volume of a two volume project are defined the main compulsions, aspirations and conflicts which carried Mahler from obscurity to public prominence as director of the Vienna Opera, while fighting the private battle for survival as a composer. Volume two will carry the life story forward from marriage to Alma Schindler to his years in New York, as conductor of the Metropolitan Opera and music director of the Philharmonic Orchestra. It was while occupying the latter position that Mahler became afflicted with the illness that caused his death in Vienna in May 1911.

It is the duality of Mahler's involvements which made his life uniquely complicated, and physically and spiritually demanding. Each aspect of his carefully segmented existence—fall and winter for conducting, late spring and summer for composing—has been pursued by de la Grange with a thoroughness of detail, an inclusiveness of documentation hitherto nonexistent.

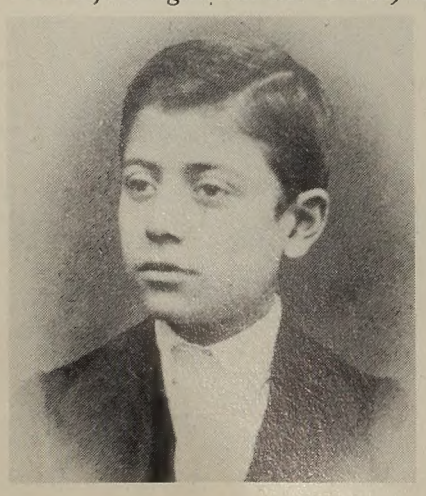
Indeed, it is doubtful that so much of the inaccessible and the dispersed could have been brought together by anyone lacking de la Grange's personal resources. What began, in all probability, as a modest endeavor to close the gaps in the existing Mahler literature—a miscellany, pre-de la Grange, of personal recollections, letters, anecdotes and sketchy biographical detail—has grown, year by year to a source book on Mahler unprecedented in scope. Utilizing his own financial resources, de la Grange has underwritten research into the press accounts of Mahler's activities in every community in which he worked on the way from the lowly "spa" (Bad Hall) in which he began his conducting career, to Vienna, and on to New York. Among them were Llubljana, Olomouc, Kassel, Leipzig, Prague, Budapest and Hamburg.

It is one of the standard contentions about Mahler that his life would have been different had he won a competition in which he entered the cantata *Das klagende Lied* when he was in his early twenties. It was, he often lamented, the reason why he had to spend so much of his life in "this hell of the theater," at a cost to his time, his temper and his productivity as a composer.

In the eyewitness account provided by de la Grange, the reader is provided with all the information required to decide for himself whether there was total justice in Mahler's complaint, or whether the urge to public performance was a deep-seated, fulfilling part of his artistic impulse. In my own view, the creative and the recreative commitments were, if as opposed as day and night, nevertheless parts of the same psychic cycle. Indeed, the copious information de la Grange provides on the orchestral literature Mahler conducted in the concert hall as well as the operas he produced, offers much that is illuminating on just how he became the kind of composer he did. In other words, though the two careers frequently came in conflict with each other, they nevertheless had an overriding interrelationship.

That de la Grange has, incidentally, produced a multifaceted insight into the musical world of Central Europe between 1880 and 1900 is a dividend on the attention he has directed to Mahler's functioning within it. There are numerous fascinating vignettes of such celebrities as Hans von Bülow, Ferruccio Busoni, Eugène d'Albert, Anna von Mildenburg and Selma Kurz, as well as Hugo Wolf—with whom Mahler shared living quarters when they were students in Vienna—and Richard Strauss, who made much more than a token effort to help his fellow-composers, including Mahler. The extensive appendices include a thorough documentation of all the music, whether songs or symphonies, Mahler composed through the time period of this volume, and more than a few of the many photographs have not been previously reproduced. I. K.

From left to right: Mahler as a boy in Bohemia; student in Prague; young conductor; first years in Vienna Opera.









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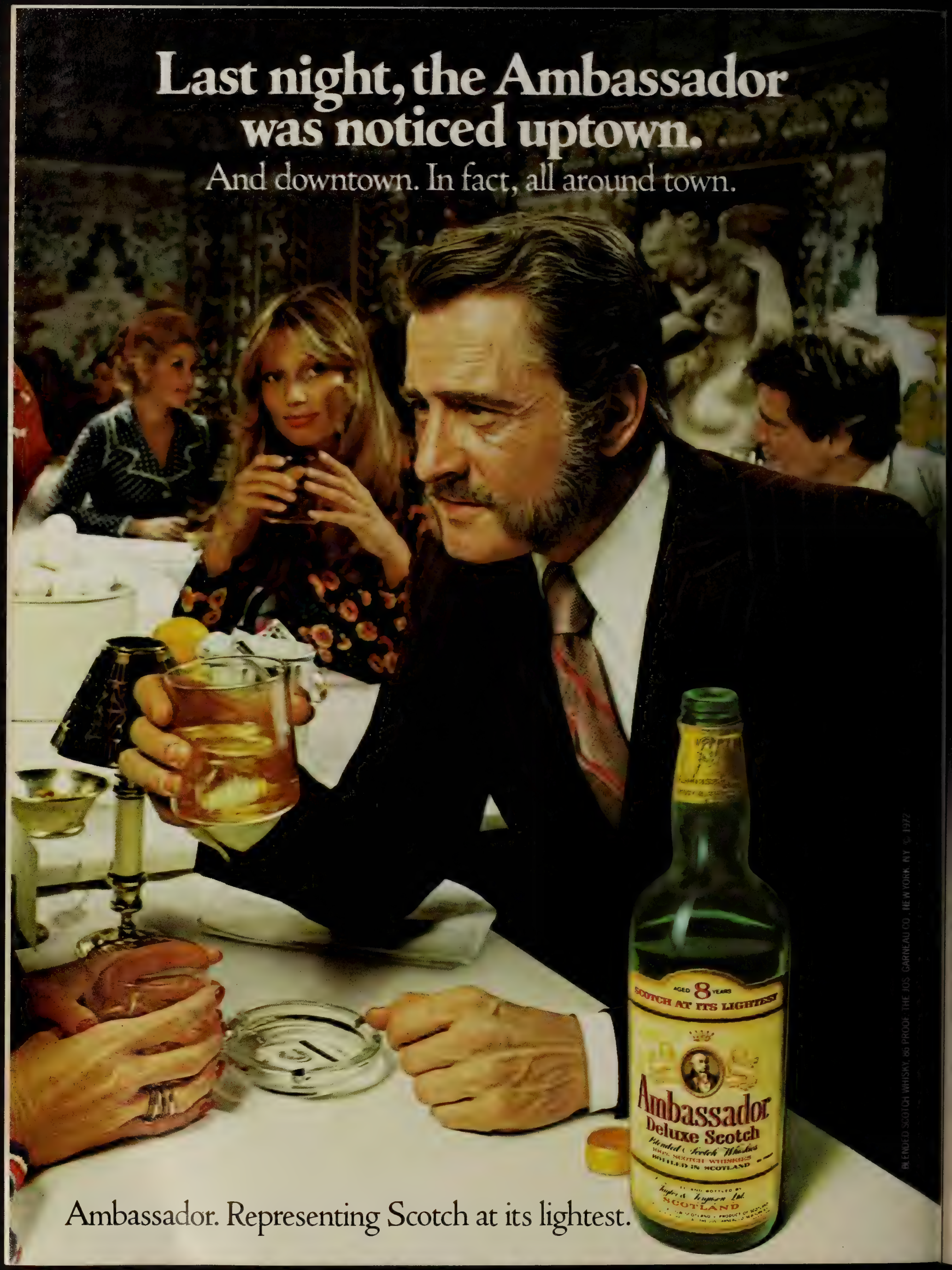
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Controversial Spectrum Concerts Returns

Carnegie Hall's Spectrum Concerts, headed by Michael Tilson Thomas, promise three exciting events on October 24, December 13, and April 18. The series originally began in Boston, in 1971, as an experimental project, the purpose of which was to reach new audiences.

The concept behind the Spectrum series, inaugurated by Mr. Thomas, is to demonstrate maximum contrast among the various works of a given program. This is in opposition to the comfortable, often chronologically arranged order of works concert planners have found to be most acceptable to audiences. "I prefer to make very big time skips," says Thomas, "from century to century, and from aesthetic to aesthetic. I am interested in the fact that the same idea, structural or otherwise, is used in many different ways. Although the idea may be the same, the music that you hear is very different."

Thomas recalled that during the second half of New York's first Spectrum Concert last year (the concert was entitled "Multiples"), there was a very violent reaction to a piece by Steve Reich. It involved a series of changes, and caused near pandemonium. "The notes of that piece were very restricted. The notes were always the same, only the relationships between them changed slightly. I should say that music of that nature, while it has been performed on smaller levels in museums, has never been performed in a major concert series. The audience reaction was mixed for the Reich piece. There were various attempts to stop the performance by people screaming, stamping their feet and applauding. Others charged up the aisles. There were outbreaks of violence, some people threatened one another and there were potential fist fights. Even though the work was extremely loud, there were times when we on stage had to coordinate ourselves by signs, by looking at each other and nodding. We just couldn't hear what we were doing."

Despite the volatile reaction, Thomas did not bring the program to a halt. American audiences have been accused of being placid and unemotional. However, the reaction to new musical compositions is becoming less inhibited and apathetic than it has been in the past. "At the end of the piece," remembers Thomas, "I gave the cutoff and there was one instant of silence and then there was an absolute avalanche of audience reaction. Bravos, boos, screams and every conceivable kind of noise you can imagine. And then there was a prolonged demonstration between those people who were bravoing and those who were booing. They were sort of challenging one another. It came down to an endurance contest between different factions of the audience. I have not seen anything like that in my life. When it slowly built up to a major disturbance, it was a very exciting experience for me. It was almost as if we were on the crest of the future. You don't often get the chance to witness first hand the new wave and old wave battling it out right before your eyes. It felt as if I was witnessing an historic event. Then when the next work followed, which was a piece for six pianos, the people who were very much for the Reich got up and started shouting 'bourgeois trash.' They were trying to get back at the romantics. After it was all over, the letters (both negative and positive) that flowed in were just unbelievable. Looking back now, I think that these are the kinds of experiences that should occur in the concert hall."

If anybody should man an experimental series, devoted to enriching an audience's appreciation of "serious" music, that responsibility should most emphatically rest on Tilson Thomas's shoulders. He sees music not in terms of narrowly defined cubicles of Baroque, Classical, Romantic, Progressive, but as an ongoing, ever-changing cultural metamorphosis. The Spectrum Concerts are a vehicle to attain that very goal. By communicating directly with his audience, 29-year-old Thomas eloquently, yet methodically, brings music to his listeners. He believes that the listener is very capable of appreciating different types of music, whether it be Bach, Wuorinen, Mozart or the Rolling Stones.

With his first New York Spectrum Concerts last year, he dramatically demonstrated that concert programs need not be stilted, conformist and predictable. By way of informality and active, spontaneous discourse with an audience, that archaic barrier of the podium, which only very rarely allows communication between audience and orchestra, can indeed be broken.

Each of the Spectrum Concerts scheduled for the 1973-1974 season will have its own theme. "The music is carefully chosen so that you don't hear the same music over and over again. I am very wary of programs which pre-

Thomas and Wuorinen at Tanglewood, 1972.



sent the listener with one kind of thing. If it is a program of all Romantic symphonists, it can be just as boring as all post-Weber composers. I try to structure the programs so that the ear is constantly challenged and refreshed. The series is called Spectrum Concerts because it deals with concerts from a much broader time spectrum. It contains music from the sixteenth and seventeenth centuries and goes back as far as Medieval music, as well as to music written last week."

October's concert is called "Sound Stretchers." The pieces on the program are representative of composers who attempted to enlarge the sound possibilities of the orchestra, either by adding new instruments or using traditional instruments in unusual ways. "The possibilities of sound," explained Thomas, "are then expanded. The program opens with a work that was commissioned by Louis XIV for a big festival at Versailles; the composer is Mouret. It is a piece for hunting horns, strings and winds and it is important to note that at the time the work was written, wind instruments had a virtuoso tradition behind them. The piece contains some very snappy Baroque music, à la Handel in some ways, but rhythmically it is more interesting. The most controversial work on the program is Wuorinen's Concerto for Amplified Violin and Orchestra. This was written for Paul Zukofsky and for me. It was premiered about two years ago at Tanglewood. In my opinion it is a tremendously important work. Of all the contemporary music that I have done I would rank this as just about the most important. It is like a window to a whole new kind of possibility as to what the concerto can be. The violin has been amplified and the piece has been carefully conceived, so that the levels of amplification work as part of, or against, the total mass of the orchestra. It is worked out brilliantly. It is full of powerful gestures, sweeping long lines and very agitated, brilliant things. It is really a stunner. It had a very controversial premiere, about which much was written. And on the same program there are works by Carlo Farina and Wagner; these are examples of a different kind. We will be doing Wagner's *Forest Murmurs*. Wagner used the orchestra in a very coloristic way. And the piece by Farina is sort of a madrigal comedy for string orchestra. It contains almost all of the avant-garde effects we now associate with the Polish school of music. It is an incredibly brilliant and witty piece. The last work is Stravinsky's Symphony in Three Movements. It is the last big symphony which has become part of the repertory. It is a sound stretcher in that the entire piece is about the Woody Herman Band. Stravinsky was very much influenced by Woody Herman and the whole American jazz thing at that time. You have an extension of symphonic form into a big band jazz concept."

Thomas playing toy piano at 1973 Tanglewood concert.



The December Spectrum Concert will focus on transcriptions for orchestra. "This program takes something that might be written for instrument or voice and transforms it into a piece," explains Thomas. "It then becomes a vehicle for the orchestra. That program contains some very interesting works, among which is the Schoenberg transcription of Brahms's G-minor Piano Quartet. The result is a virtuoso piece for orchestra. There will also be the first New York performance of Ravel's transcription of Schumann's *Carnival*. This is a recently discovered piece. The transcription does not contain the entire piece, but a good deal of the beginning and the last several movements. There are a few middle movements missing. The program will also include a work by Monteverdi, and will begin with a John Cage piece. The audience will not only have the experience of hearing the original pieces, but will dramatically understand how these great composers transcribed them and what kinds of decisions were made."

The final concert of the Spectrum series, in April, will deal with music theater. This will involve the orchestra plus either actors, dancers or singers. "Mozart's divertimentos," says Thomas, "were written for parties. They were not concert pieces. They were aristocratic works. They contained serious movements and dance movements, to which the audience was expected to get up and dance. We are going to recreate one of those salon experiences. There will also be the New York premiere of Lukas Foss's new theater piece, *Orpheus*. It involves electronics and it traces the Orpheus story. There will also be a group of melodramas—nineteenth-century salon stuff. The program ends with Berio's mini-opera for one singer entitled *Recital*. It is a *tour de force*."

An astute musician and conductor, Thomas, through his unconventional approach of systematically pairing heterogeneous works, regardless of the time period that spawned them, is an important liaison between the old and the new. If a common ground can be attained between conservative and *avant garde* quarters, Thomas can construct a universal musical patois that both camps will respond to. "I can't bear it," added Thomas, "when music preaches to people. Or when people do a concert that is supposed to represent some new idea in music and it turns out to be a rather pedantic lecture. It is like saying, 'now here is this medicine. It smells and tastes awful, but believe me, it is really good for you.' Music cannot be that kind of experience. It must be the kind of experience where the artists who are doing it are committed to what they are doing out of a sense of joy or fun. The evening has to work as an event and not just as a manifestation of concert activities. It cannot be in the dissertation department, it has to be in the living event department."

A well structured program should make a firm impact on an audience. Thomas envisions a concert not ending when the actual event terminates but lingering on so its final effects are residual and expanding. "A profound experience an audience can have is when it doesn't leave humming the final bars of the program but when it leaves in sort of a quiet hypnosis. They have heard an event that ends with an intensity of feeling of beauty, but that has an absence of extroverted gesture."

A concert, in so far as it immerses the individual in the event itself, should parallel the theater, says Thomas. "You should have the kind of excitment in concerts that happen in theater. When you go to a performance of *Hamlet*, you know it is going to be different each time you see it. The way it is different is the excitement of going to see it again and again. But unfortunately, because of phonograph records, music has gotten into the box of how much the same it will be, and that is not a good thing. I am a great lover of Schumann, and Schumann's music is relegated to a less than ideal position because it is not supposed to be well orchestrated. It is on the other hand perfectly well orchestrated. The point of it all is that there are many similar pieces that are the greatest masterworks ever written and they are put into a context that is often misleading. That is very important, the recasting of the works that are in the traditional repertory. Each generation really has the responsibility of completely redefining what the standard repertory is, what it is all about, and what universals our own particular time seems to find the most important. That is why I disagree with those who say we should continue doing what Furtwängler did, what Toscanini did or what anyone else did. I don't want music to be limited either by time or by culture."

The first Spectrum Concert probes the sound world of the orchestra; the second examines given pieces of music for smaller ensembles; and the third and final program explores what surrounds various pieces of music, be they words, gestures or action, that inevitably change the listener's reaction to the music itself. All in all, this year's Spectrum series will be a new and welcome kaleidoscopic romp through music's past, present and hints of the future.

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Duo Returns to Carnegie Hall

Cleo Laine and John Dankworth, who make a return visit to Carnegie Hall on Wednesday, October 17, provide one more confirmation of the internationalism of jazz. Though neither is American born—and each is of a separate nationality—they have made a place for themselves among the most respected performers in their chosen field.

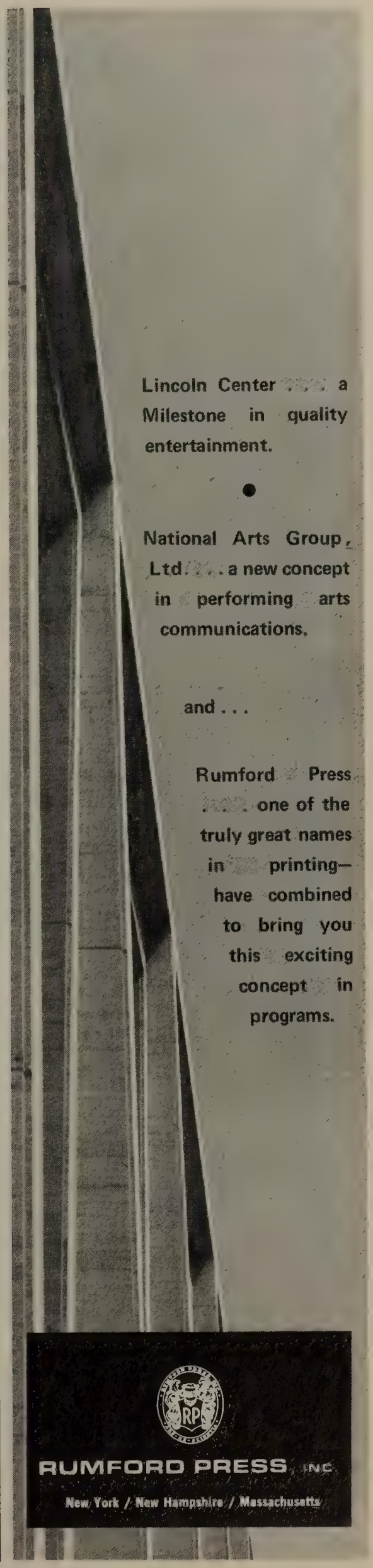
Forty-five-year-old Cleo Laine's unique vocal style runs the gamut of jazz, gentle swing, rock, torchy ballads and folk lieder to operetta. Of West Indian-British lineage, her voice has been compared to Sarah Vaughn's, with its richly colored lower register and its flexibility in executing sweeping virtuosic jumps into the upper register. Vocally, she can reach a G above high C. Miss Laine has appeared with symphony orchestras, notably in performances of Schoenberg's *Pierrot Lunaire,* and in a recording of Sir William Walton's *Facade.*

At age three, she gave her first public performance at a community variety show, and by 18 she had worked as a hairdresser, milliner, clerk, librarian and even a cobbler. In 1958 she married John Dankworth and began appearing with his band as a featured act, at the same time pursuing an active career in the theater. She played both Hippolyta and Titania in a West End production of *A Midsummer Night's Dream, Hedda Gabler* at Canterbury and replaced an ailing Lotte Lenya in a production of the Weill-Brecht *The Seven Deadly Sins* in Edinburgh.

Picking up an inexpensive clarinet while still a boy, John Dankworth envisioned himself as another Benny Goodman. The clarinet opened the initial musical door, laying the foundation for composing, arranging and playing with some of the world's finest jazz instrumentalists.

Cleo Laine and husband John Dankworth make for a compelling musical union. Her ability to freely improvise around John's horn-playing, to encircle melody with a spiraling vocal technique, has prompted critics to call her a jazz singer of exceptional grace and technical facility. There is an elasticity to her style that permits her to encompass a wide spectrum of musical ground, from casual scat singing in the Vaughan/Fitzgerald manner to the demands of Shakespeare and Ogden Nash poems in musical settings by her husband.

Following their Carnegie Hall appearance on April 26, 1973, the following response came from the New York press: ". . . England has given Noel Coward to the musical stage, the Beatles to rock and Mantovani to schmaltz. But try as it might, it has not been able to make a major contribution to that indigenous American art form, jazz. Except, that is, for gin and Cleo Laine."





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Wednesday Evening, October 10, 1973, at 8:30
Friday Evening, October 12, 1973, at 8:30

Seiji Ozawa, *Conductor*

EDITH MATHIS, *Soprano (Marguerite)*
STUART BURROWS, *Tenor (Faust)*
DONALD McINTYRE, *Baritone (Méphistophélès)*
THOMAS PAUL, *Bass (Brander)*
TANGLEWOOD FESTIVAL CHORUS, John Oliver, *Conductor*
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BERLIOZ **"La damnation de Faust," légende dramatique, Op. 24**

PART ONE
The plains of Hungary
Dance of the peasants
Another part of the plain

PART TWO
In the north of Germany
Faust and Méphistophélès
Auerbach's cellar in Leipzig
Woods and meadow on the banks of the Elbe
In the city square

INTERMISSION

PART THREE
Evening, in Marguerite's chamber
Méphistophélès, Faust
Marguerite, Faust (hidden)
A square before Marguerite's house
Marguerite's room (Duet)
Faust, Marguerite, Méphistophélès and Chorus

PART FOUR
Marguerite's room (Romance)
Forests and caves (Invocation to Nature)
Méphistophélès, Faust
Plains, mountains, valleys (The ride to the Abyss)
Pandemonium; Epilogue (On Earth)
(A voice on earth)
In Heaven; The Apotheosis of Marguerite

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NOTES ON THE PROGRAM BY JACK DIETHER

HECTOR BERLIOZ
Born: December 11, 1803, La Côte-Saint-André, Isère; Died: March 8, 1869, Paris

"La damnation de Faust," légende dramatique, Op. 24

The Damnation of Faust was the first of a number of musical works inspired by Goethe's drama *Faust* during the 19th and early 20th centuries, including the operas by Gounod, Boïto and (in part) Busoni, and the concert works by Schumann, Liszt and Mahler. Hector Berlioz was a 23-year-old student when Gérard de Nerval's acclaimed French translation of Goethe's play first appeared in November, 1827. It was primarily a prose translation, but Berlioz selected eight "versified fragments of songs, hymns, etc.," set them for voices and orchestra and published them at his own expense, in 1828, as *Huit scènes de Faust.*

Eighteen years later, while on a conducting tour, he began expanding the *Eight Scenes* into the present two-hour cantata or "Dramatic Legend," writing his own libretto for the additional scenes. He was inspired by the success of his new "Hungarian March" to incorporate it also into the work, setting Part I in the plains of Hungary for that express purpose. He presented the work in concert at the Opéra-Comique twice in the latter part of 1846—again at his own expense. Its initial failure in Paris was a financial disaster for him.

La damnation did not become really popular until after Berlioz's death. Shortly after the turn of the century, it also became highly popular in operatic adaptations and stagings, sometimes drawing on other Berlioz works as well to cover scene changes. Today, however, it is usually performed as Berlioz conceived and wrote it. In respect to the first three parts and the final "Apotheosis," it is considered the most lyrical of Berlioz's larger vocal works, while the "Ride to the Abyss" in Part IV is deemed one of his most fantastic and nightmarish inventions. The well-known orchestral suite from the cantata consists of the "Dance of the Sylphs" from Part II, the "Minuet of the Will-o'-the-Wisps" from Part III and the "Hungarian ("Rákóczy") March" from Part I.

PART I

THE PLAINS OF HUNGARY. Faust, alone in the field at sunrise, sings an apostrophe to Nature and remarks how sweet it is to dwell in solitude. Fragments of the coming Peasant Dance and Hungarian March are heard. Contraltos lead the choral Peasant Dance; Faust envies them their simple joy. An army advances, and Faust observes their proud and happy air, the fire in their eyes. Every heart must respond—except his own. The troops pass by to the strain of the Hungarian March.

PART II

NORTH GERMANY. Alone in his study, Faust reflects that pastoral solitude only bored him after all. No joy he finds in earthly pursuits. He lifts the poisoned cup to his lips, but is stayed by the sound of an Easter Hymn outside. His eyes fill with tears as he recalls happy days of childhood. Mephistopheles appears suddenly, piercing Faust with his burning glance. He informs Faust that he is the Spirit of Life, who can give him everything he longs for if Faust will but follow him. They disappear into the air.

AUERBACH'S CELLAR IN LEIPZIG. Mephistopheles shows Faust a company of students and other revelers singing the praises of wine. Brander sings the ribald Song of the Rat, which the other students conclude with a Requiescat in Pace. He then invites all to join in an Amen. The revelers sing a fugue on the theme of Brander's song. Mephistopheles compliments them, saying he would have sworn he was in church. He in turn sings the Song of the Flea, the revelers echoing the refrain. Faust announces he has had enough, and the two again disappear.

WOODS AND MEADOW ON THE BANKS OF THE ELBE. Back in an idyllic spot, Mephistopheles sings Faust to sleep. As Faust begins to dream, the Chorus of Gnomes and Sylphs conjures up for him a vision of Marguerite, child of innocence and love. Faust reiterates Marguerite's name in his sleep. Dance of the Sylphs. Faust awakens in an extreme agitation of burning ardor. Mephistopheles tells him to follow him once more.

IN THE CITY SQUARE. Soldiers on leave sing the praises of conquest in war and love. Some students strike up their own Latin chant. The Soldier's Chorus is recapitulated, while Faust and Mephistopheles take up the Students' Song.

PART III

MARGUERITE'S CHAMBER. Drums and trumpets sound a Retreat. Alone in her room, Faust sings of his love for Marguerite's image. Mephistopheles rushes in and tells Faust to conceal himself. As Mephistopheles disappears, Faust attempts to calm his own excitement. Marguerite enters holding a lamp in her hand. She recalls her troubling dream of the night before, in which she saw her future lover. As she sits braiding her hair she sings the ancient Ballad of the King of Thule, until she falls asleep. Mephistopheles conjures up the fiery, deceitful Ministers of Hell and commands them to dance. Minuet of the Will-o'-the-Wisps. Mephistopheles sings a mocking Serenade, joined by the Chorus of the Will-o'-the-Wisps. He dismisses the apparitions and conceals himself to observe the scene he has set. Marguerite awakens and sees by her bed the man of whom she has dreamed. She acknowledges her feeling, and they sing of their mutual ardor. Mephistopheles enters suddenly, to Marguerite's great alarm and Faust's consternation. He warns them that the neighbors are aroused and in the street; their shouts and jeers are soon heard below. Marguerite urges the pair to escape by the garden. Their parting trio is nearly overwhelmed by the growing hubbub.

PART IV

MARGUERITE'S CHAMBER. Marguerite laments Faust's absence and apparent desertion in a passionate soliloquy. Retreat sounds once more, and again the Choruses of Soldiers and Students are heard in the distance.

FORESTS AND CAVES. Faust, alone, hurls his cosmic despair into the torrents and tempests. Mephistopheles appears among the rocks. He tells Faust that Marguerite is in prison for murder. In her anxious nightly expectation of Faust, she has administered overdoses of a sleeping potion to her mother. Mephistopheles will rescue her, despite Faust's scathing accusation, if Faust will sign a pledge to serve *him* thereafter. Faust snatches the parchment and signs it, crying "What is tomorrow to me, while I suffer now?" Mephistopheles summons the black horses Vortex and Giaour.

THE RIDE TO THE ABYSS. Faust and Mephistopheles are galloping to Hell, although Faust still thinks he is going to Marguerite. They ride through a group of peasants signing a Sancta Maria at a wayside cross, and scatter them. Apparitions of monsters and gigantic night birds. Mephistopheles pauses and asks Faust if he is afraid, but Faust only redoubles his speed. He becomes more and more breathless and terrified. Skeletons dance in ranks, the sky rains blood, the earth heaves, and Mephistopheles cries out in a voice of thunder: "He is ours!" They fall into the abyss.

PANDEMONIUM. A Chorus of Damned greets Mephistopheles in the language of the demons. The Princes of Darkness ask him whether Faust is legally delivered to the fires. "He has freely signed," is the reply. Demons bear Mephistopheles in triumph, while others dance around him singing. The infernal scene fades into the distance. Epilogue on Earth: Solemn voices announce that the dreadful deed has been accomplished far below, and now Hell is again silent.

IN HEAVEN. A Chorus of Celestial Spirits receives the spirit of Marguerite, exclaiming "She has loved deeply, Lord!" A soprano voice reiterates her name as they sing "Come, Marguerite, come;" a chorus of children joins in her Apotheosis.

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MEET THE ARTISTS



Seiji Ozawa, Music Director of the Boston and San Francisco Symphony Orchestras, was born in Hoten, Manchuria, in 1935. A graduate of the Toho School of Music in Tokyo, he went to Europe in 1959 and won the first prize at the International Competition of Conductors at Besancon. One of the judges, Charles Munch, invited him to Tanglewood to be a conducting student, and the following year he received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center. He became one of the New York Philharmonic's assistant conductors in 1961, and since that time he has appeared extensively with many of the world's greatest orchestras. Appointed Music Director of the Toronto Symphony beginning with the 1965-1966 season, he resigned that post after three seasons to devote himself to guest conducting. Mr. Ozawa began his inaugural season as Music Director of the San Francisco Symphony in December, 1970, and this fall he became Music Director of the Boston Symphony Orchestra as well. His many recordings for the Deutsche Grammophon, RCA and Angel labels include performances by the Boston Symphony of works of Stravinsky, Orff and Berlioz.

Edith Mathis, born in Lucerne, Switzerland, and educated at the Lucerne and Zurich Conservatories, made her operatic debut at an early age as the second boy in a Lucerne State Theatre production of Mozart's *The Magic Flute.* Since then she has become a regular guest artist of many of the European music festivals and opera houses, and in 1970 she made her Metropolitan Opera debut as Pamina in *The Magic Flute.* Her extensive repertory includes the Mozartean roles of Cherubino, Susanna, Papagena, Pamina, Zerlina and Despina as well as, among others, the roles of Zdenka in *Arabella,* Sophie in *Der Rosenkavalier,* Oscar in *Un ballo in maschera* and Mélisande in *Pelléas et Mélisande.* Miss Mathis has recorded on the Deutsche Grammophon label.

Stuart Burrows, born in Cilfynydd, Wales, made his operatic debut as Ishmael in the Welsh National Opera Company's 1963 production of Verdi's *Nabucco.* Since then he has appeared with many of the world's major companies, including the Metropolitan where he made his debut in 1971 as Don Ottavio. His repertory includes the leading tenor roles in *Don Giovanni, The Magic Flute, La sonnambula, La bohème, Falstaff, Faust, L'Elisir d'amore, Rigoletto, Madama Butterfly, La traviata, Eugene Onegin, Maria Stuarda, The Midsummer Marriage* and *Le rossignol.* He has recorded for ABC-Paramount, Columbia, Decca, Deutsche Grammophon, London, L'Oiseau Lyre and Philips.

Donald McIntyre, born in New Zealand, began his operatic career in Great Britain, where his early engagements included appearances with the Welsh National Opera Company and the Sadler's Wells Opera Company. In 1966 he made his Covent Garden debut as Pizarro in *Fidelio.* Subsequently he became a principal baritone of that company and, in 1968, a member of the Bayreuth ensemble, singing in *Lohengrin, Der fliegende Holländer, Parsifal* and the *Ring.* His many festival engagements have included both operatic and concert appearances at Edinburgh, the Festival of Two Worlds and the Casals Festival. He made his Vienna State Opera debut this past season in the *Ring.* Mr. McIntyre records on the Columbia and Deutsche Grammophon labels.

Thomas Paul, who has appeared on many occasions with the Boston Symphony Orchestra, began violin study as a boy and later also took up the viola. After graduating from Occidental College in Los Angeles, he moved to New York and attended the Juilliard School as a graduate student in conducting. After military service, during which he was a member of the United States Army Chorus, he decided to make a career of singing. Since that time he has been a member of the New York City Opera Company and has made operatic appearances in many North American cities. His many roles include Figaro, Boris, Bluebeard, Rocco, Sparafucile and the title role in Boito's *Mefistofele.* He has recorded on the RCA, Columbia, Command and Marlboro Recording Society labels.

The Tanglewood Festival Chorus, sponsored under the joint auspices of the Berkshire Music Center and Boston University, was formed in 1970. John Oliver, director of choral and vocal activities for Tanglewood, has been its director since its founding. The chorus, whose members come from the Greater Boston area, made its debut in 1970 at Symphony Hall in a performance of Beethoven's Symphony No. 9, Leonard Bernstein conducting.

The Boston Archdiocesan Choir School at St. Paul's Church, Cambridge, was founded eleven years ago under the patronage of the late Cardinal Cushing. The pupils, ranging in age from ten to fourteen, receive full academic education in addition to extensive musical training. The Choir has toured extensively in recent years, both in this country and abroad, and has recorded on the Columbia label. Theodore Marier has been Music Director of the School since its founding.



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Charles Munch Chair
Jerome Rosen
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
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Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy

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Fahnestock Chair
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Marylou Speaker
Darlene Gray
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky

VIOLAS
Burton Fine
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Reuben Green
Eugene Lehner
George Humphrey
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Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
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Joel Moerschel
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Martha Babcock

BASSES
Henry Portnoi

William Rhein
Joseph Hearne
Bela Wurtzler
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Robert Olson
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James Pappoutsakis
Paul Fried

PICCOLO
Lois Schaefer

OBOES
Ralph Gomberg

John Holmes
Wayne Rapier

ENGLISH HORN
Laurence Thorstenberg

CLARINETS
Harold Wright
Ann S. M. Banks Chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

BASS CLARINET
Felix Viscuglia

BASSOONS
Sherman Walt

Ernst Panenka
Matthew Ruggiero

CONTRABASSOON
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Charles Kavaloski
Charles Yancich

Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

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André Come
Rolf Smedvig
Gerard Goguen

TROMBONES
William Gibson

Ronald Barron
Gordon Hallberg

TUBA
Chester Schmitz

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New Concerto by Wuorinen

Charles Wuorinen is the rarest phenomenon on the American musical scene, an unhyphenated composer. He is not a conductor-composer, a pianist-composer, or a professor-composer. He is, to some slight extent, a teacher-composer, but he is basically, and prevailingly—as will be demonstrated when his Concerto for Amplified Violin and Orchestra is performed at the October 24 Carnegie Hall concert of the Buffalo Philharmonic under the direction of Michael Tilson Thomas—a conductor-composer.

This is not altogether a matter of volition with Wuorinen, rather more a matter of temperament. As recently as 1971, he was an assistant professor of music at Columbia University. But some confrontation relating to attitudes and inclinations brought matters to a head. In the thoughtfully vague term applied to the outcome in one printed source, Wuorinen was "de-accessioned." Perhaps "canned" would have been too truthful a terminology?

However, this leaves some doubt that the outcome was wholly against Wuorinen's true inclination. Interestingly, his father was also a professor at Columbia. Hence, he speaks with more than casual contact with the academic world that a professor-composer is "a teacher first, a politician second, and a composer third." Having flunked the requirements for professorship, Wuorinen has accepted an identification with the Manhattan School of Music, where his work is professional rather than academic, and without any political over, or under, tones.

Inasmuch as Wuorinen's idiom is not conducive to the windfall that comes with an unexpected commercial success or the fallout of a much-heard, much-purchased recording, some other mechanism must enter into the sequence of income and outgo. To judge from his curriculum *vitae,* it might be described as "public money," in the form of awards, grants and commissions. In the years since 1954, when, at age 16, he was recipient of a New York Philharmonic Young Composers Award, Wuorinen has rarely been without prizes, grants or fellowships. Supplemented by commissions for specific works from the Koussevitzky Foundation, the Berkshire Music Center, Columbia University, the National Opera Institute, the Ford Foundation and a dozen others, Wuorinen's grants-in-aid over a 20-year period are close on to 60, or about three a year. Not a cushion to rest upon, perhaps, but a floor on which to rear a structure through accessory effort.

Among the "others" not identified above, which have assisted Wuorinen's quest for identity without indemnity is the Fromm Music Foundation, under whose enlightened patronage he was able to create the Concerto scheduled to have its New York introduction in late October. Some confusion has arisen from its utilization of an electronically-assisted violin. This has caused the instrument to be categorized as "new," otherwise unrelated to the Strads, Amatis and Guarneris of the past.

The facts are almost wholly otherwise. The instrument is, per se, the conventional one: the older the better. The singularity begins with the bridge, that small carved construction which earns its name by supporting the strings at the point where the bow causes them to vibrate. The vibrations are, normally, transmitted by the bridge to the body of the instrument, to produce the sound that is heard. The instrument for which Wuorinen has written utilizes what is identified as the "Barcus-Berry" bridge, presumably after those who devised it. It functions somewhat like the electrified guitar. But, instead of taking its sound from the body, the Berry-Barcus item feeds the sound from the contact on the bridge to the chain of elements—pre-amp, amplifier, speakers—which reproduce it. Almost inevitably, the performer is the gifted Paul Zukofsky, whose special field is the contemporary violin concerto and whose particular knack is finding a digital way to the solution of insoluble technical problems. He has been the soloist at the two performances preceding the forthcoming one in Carnegie Hall: at Tanglewood in the Berkshire Music Center, where it was first performed in August 1972, and in Buffalo, where it was heard in April of this year. Both performances were under the direction of Michael Thomas.

In addition to a nearly full-time involvement with his own creativity, Wuorinen has concerned himself with the Group for Contemporary Music at Columbia University (of which he was a founder in 1961), the American Composers Alliance, and ISCM (International Society for Contemporary Music). In all of these he has brought to bear his conviction that contemporary music, especially of symphony orchestra dimensions, needs to be heard before it can be appreciated. Wuorinen argues that if the conventional underwriters of such entities do not see their way to bringing this about, other ensembles, especially created for the purpose, should be funded and empowered to carry out a now neglected, vitally necessary function.

GREAT AMERICAN DESIGNERS

BY JOANNE WINSHIP

One-two, button your shoe. Three-four, close the door. Five-six, pick up sticks—or pins! And picking up pins was just what Adolfo was doing for the late Balenciaga 20 years ago, enjoying every minute of it.



Adolfo Sardina (his real name) felt the urge to design from an early age. His elegant aunt, Señora María Lopez, was the only person, however, who encouraged his creative talent and helped him make his way to Paris, where he met Balenciaga and was apprenticed to the Master.

His heart and sights, however, were set on New York. In 1954 shortly after arriving here, Adolfo became the designer for the milliner Emme. "Adolfo for Emme" was soon widely known and recognized as one of the best millinery labels. One year later, Adolfo won a Coty Award, fashion's most coveted, as a milliner.

But he felt the need to continue learning more about clothes, accessories and all phases of design. When an old friend from Cuba, a dressmaker and teacher of dressmaking, came to New York, he studied with her, learning everything from the neck down, and became knowledgeable about every conceivable fabric. He never stopped studying while turning out beautiful hats.

In May of 1962, with a loan of $10,000 from his friend, fashion designer Bill Blass, Adolfo left Emme and opened his own atelier—still as a milliner—with workrooms on East 56th Street, where he remains to this day. In 1963 he started adding what he describes as "bits and pieces" to his millinery collection. Those bits and pieces have grown and grown, like Topsy, until today Adolfo ranks as one of the great designers of our time.

His first client was Gloria Vanderbilt (Mrs. Wyatt Cooper). An artist in her own right, she describes how she and Adolfo from their first meeting were "on the same wave length," having instant rapport. He immediately understood her feeling for fantasy and the joy of living that she imparts in her paintings and collages. Her collection of patchwork quilts were just that until she took them to Adolfo. He immediately became inspired. He designed two gowns for Gloria using velvet and cotton quilts, basing them on her collage of Queen Elizabeth I, which he had seen in her studio. They are now in the fashion collection of the Victoria and Albert Museum in London.

Gloria came up with another unexpected fabric—felt. Again she turned to Adolfo. Again he understood and designed for her marvelous capes based on French gendarmes' capes.

Today Adolfo is probably most famous for his crochets. He did his first crocheted dresses for Gloria. They have become so much in demand all over the country that he has had to establish special factories in Queens to produce them. They started as long dinner dresses but have evolved into short dresses and suits as well. They are covered up and simple, with a little cardigan of the same crochet thrown over the shoulders. Popular as sweater sets over skirts and pants for sport, they are at their best as the long, understated slinky look for evening. The specialists in making these crochets are Chinese who work both by hand and by machine. It was from these workers that Adolfo himself learned to crochet and put all the pieces together, always a hand operation. He visits his factories every morning and can make an entire dress himself from start to finish.

Adolfo loves to sew and is never without a silver thimble on his finger. His thimble is as much his trademark as are his T-shirt and old khaki slacks. Unlike others in his field, he has no plush office of his own. While he has had to expand his workrooms, his atelier is still the same small, rather chaotic little room it was when he opened. His clients, both famous and unsung, are apt to have a fitting in a tiny room where the wall is lined with hats on pegs. Yes, he still makes hats, and they are shown with all his collections as part of the total look. But he has given up pushing them or even trying to talk his ladies into wearing them. The lack of interest in hats today is simply part of the evolution of our times, he says realistically.

His own office is a hole in the wall, barely big enough for a small chair pushed into a tiny, cluttered working space. Opening the doors of the tiny elevator that transports one to the total world of Adolfo, one would never guess that this shy and simple little man is The Master himself. Off in a corner, with a minimum of space, are his assistants—Vincent, Oscar and Jay—for whom he has the utmost respect. The gal who runs the atelier, without whom none of them could manage is Elizabeth. It's a homogeneous "family," and everyone in the family circle does a bit of everything. If Adolfo is fitting one client, Jay and Oscar may be fitting another. If Elizabeth is busy with an order or a problem, Vincent may answer the phone or show the head seamstress how to scallop a hem this way instead of that.

Adolfo's wholesale operation is just as important as his private clientele, which includes Charlotte Ford, Paulette Goddard, Mrs. William Clay Ford, Mrs. David K. E. Bruce, Mrs. Angier Biddle Duke and Mrs. Charles Engelhard. His collection is found exclusively at Saks Fifth Avenue, from coast to coast, the only retail store in America that carries Adolfo. One of the new designers who never sketches, he begins by draping on his favorite live model; then he cuts and makes his patterns in toile canvas. No wonder he won a special Coty Award in 1969 for the overall perfect look.



His work is his whole existence. When he can spare a day or so in the summer, it is to bask at the beach. He lives on Manhattan's East Side in a modern apartment with two pugs, Victoria and Alexander, surrounded by 18th-century Caribbean antiques and paintings both modern (he favors Alexander Liberman) and old.

To update the nursery rhyme:—Seven-eight, Adolfo's great. Just ask any of his fans!

At left: Gloria Vanderbilt in white crocheted gown, trimmed with ostrich feathers, designed by Adolfo to wear at the Swan Ball in Nashville, Tennessee, last June.

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AMERICAN EXPRESS

SELF-GOVERNING AMERICAN SYMPHONY ORCHESTRA

When Leopold Stokowski, the American Symphony Orchestra's founder (in 1962) and chief conductor, retired in the spring of 1972, the organization went into a temporary coma for a season. During that period its members decided that they would not let the Orchestra die while still in its infancy. To perpetuate a tradition inaugurated by Stokowski, the members of the Orchestra voted to assume all artistic and administrative responsibilities, thus becoming the first self-governing orchestra in the United States. It is now manned by a five-member managing board selected by the Orchestra's Board of Directors, which has made plans for a five-concert series in Carnegie Hall, beginning on October 22.

Arthur Aaron, the Orchestra's Personnel Manager and also a member of its Managing Committee, recalls that the genesis of the cooperative idea began to take substantive shape from many Orchestra member meetings. Subsequently they became incorporated and elected a representative group of players to determine the administrative affairs of the Orchestra. "The musicians and all the people involved with the American Symphony Orchestra," says Aaron, "wanted very much to have an orchestra. We were also intrigued with the self-governing concepts and of having things the way the musicians would like to have them. Everyone was deeply involved."

Aaron said that the Orchestra's ten-year history was a rather remarkable achievement, Leopold Stokowski having organized the Orchestra in 1962 at the age of 82. "The premise of the Orchestra," recalls Aaron, "was to give young people a chance to perform at a professional level with distinguished conductors, and learn the repertoire rather than waiting years before joining a major orchestra. It has tried to provide programs at 'reasonable' prices. In ten years Stokowski built what we consider a pretty good track record. He performed a number of new compositions, did nine recordings, and played all over the place. We made ourselves a service orchestra, under Maestro Stokowski's direction. Because he worked so hard to build this Orchestra, we just didn't want it to die. That was the initial motivation for keeping the organization intact."

By establishing a cooperative nucleus the individual musicians are able to decide who their conductors and soloists will

be, thus being more than just cogs in the symphonic machine. "Also the concept of working for one's self instead of working for someone else was a persuasive incentive," Aaron explained. "The Orchestra previously worked on a non-contract basis. And many people thought that we were just a freelance orchestra. That is not true. Everybody in the Orchestra was auditioned by Mr. Stokowski and I would say that about 90 percent of the Orchestra remained stable over a long period of time. Because it was the kind of orchestra it was, it attracted not only young people but also a number of highly qualified wives and mothers, who did not want full-time employment and required a certain amount of career freedom."

According to Aaron, over the last 30 years the opportunities for serious symphonic classical musicians has been dwindling. "So many musicians, because of family obligations, were forced to depend on commercial work. But that is not as satisfying as playing with a symphony orchestra under a great conductor. Our members do not devote all their time to the Orchestra. At some point in the future it might afford a full-time place for everyone. And as far as compensation is concerned, everything is based on local union scale. Like any other orchestra we are guided by union regulations and working conditions." The crucial factor for Arthur Aaron, the five-man Management Board and the members of the Orchestra is the open communication line that gives them a voice in the intricate functioning of the organization. "For instance," stated Aaron, "our Music Director, Kazuyoshi Akiyama, consulted with the Board as to what the Orchestra wanted to play, and then discussed with us what he wanted to conduct. And each of the soloists scheduled for the season—Morton Gould, Sergiu Comissiona, Lorin Hollander, Jerome Hines, etc.—consulted us as to what they wanted to do. Each of our musicians knows that it is his orchestra. As a result, everyone puts his energy into the effort. They are playing, in a sense, for themselves."

For the future, Aaron hopes to develop new audiences and find new outlets. The school system was cited as an ideal outlet. In its early stage now, the Orchestra will be working on educational programs designed for small children. This hopefully will blossom into neighborhood concerts, further broadening the Orchestra's scope. "We are very anxious to establish Sunday afternoon concerts," says Aaron. "That is an important time segment that meets the problem for people who are otherwise occupied during the week, or don't want to go out at night."

Aaron concluded by saying that funding is, as always, the usual obstacle that faces all orchestras. The Orchestra has applied for subsidy at both the state and federal levels.

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Remembering Klemperer

David Cairns, who is well known as a contributor to the New Statesman *and other English publications, as well as an expert on Hector Berlioz, has chosen* Responses *as the title for his new book of musical essays (Alfred A. Knopf, New York 1973; $8.95) And an appropriate choice it is, for what is criticism about but responses? As well as providing a sample of the diversity and interest of its content, the paragraphs here reproduced * comprise an appropriate commentary on the musical character of the late Otto Klemperer, whose death on July 6, 1973, closed a long life in music.*

* From the book *Responses* by David Cairns. Copyright (C) 1973 by David Cairns. Reprinted by permission of Alfred A. Knopf, Inc.

In the seventeen years since he began appearing regularly in London, Otto Klemperer has become an object of such veneration that it is hard to discuss him rationally: the musician is entangled in the myth. To some extent that is normal. The conductor is a natural cult-object; the impact of his interpretations can never be wholly dissociated from the image that people have of him. But special factors have been at work. Any foreign conductor over the age of 70 is eligible for that mysterious process whereby, in English lore, a Kapellmeister is transformed into an old master. When the conductor has overcome by sheer strength of will an illness that would have killed most men and which leaves him permanently crippled yet carrying on with a magnificent disregard of his disabilities, and when on top of that he is known for his caustic wit, disconcerting bluntness, and utter indifference to appearances, he qualifies as an institution; and once we institutionalize an artist, it hardly matters what he does: his spell is sufficient.

Occasionally, when Klemperer's gaunt frame, having been helped onto the platform by attendants, sits there almost immobile throughout a long movement, I have caught myself wondering whether it would make any difference if he were not actually alive: like the lifeless body of El Cid leading the armies of Christ to victory, the aura of the man would bring the evening to its triumphant conclusion just the same. But that would merely show the validity of the Klemperer myth. The spell creates the performance not only in the minds of the audience but also in the minds of the orchestra giving it; but it is founded on fact. There is more than sentimentality in the equation of extreme physical suffering endured and conquered with an understanding of Beethoven's music (especially the heroic Beethoven of the Third and Ninth symphonies and *Fidelio*), just as there is more than mythology in the Kapellmeister-to-old-master alchemy, age itself conferring an extra allowance of the wisdom, authority and detachment that help to make a great conductor. What Klemperer does, or what he causes his orchestra to do, is demonstrably remarkable. Its worth is seen in all that his performances, of Mozart, Schubert, Wagner and Bruckner as well as Beethoven, have meant not merely in ritual satisfaction but in enlightenment, joy and consolation to countless thousands. Such experiences are the material of myth.

Choosing almost at random from my memories of Klemperer's performances, I recall the indescribable excitement of the long crescendo which heralds the arrival of Lohengrin in the first act of the opera, when Klemperer conducted it at Covent Garden; the superb control of the diminuendo at the beginning of Leonora No. 3, the darkening of colour spreading over the music as the descending C major scale settles onto the pianissimo F sharp, and the still deeper hush of the modulation into A flat; the wonderful blossoming of phrase, near the end of the adagio of the Ninth Symphony, when the theme returns after the first of the fanfares, and the huge expansion of perspective at the turn into D flat major; the combined gravity and serene absence of effort in the March of the Priests in *The Magic Flute*; in the same work, the ability to place and accent the most apparently ordinary things, like the simple octaves and tonic chords which intersperse the voices in the D major priests' chorus, so that they are charged with unutterable mystery; the epic scale of his grandest conceptions, whether of Beethoven or Schubert or of Richard Strauss, and the emphasis on firm, ringing horn tone which is a vital part of it; the command of ample, unforced orchestral sonority, which perhaps comes to a conductor only when he no longer strives for it, and which enables Klemperer, in the finale of the Pastoral Symphony, to produce out of an already full fortissimo a sudden blaze of sound for the four final bars of the climactic tutti (an effect that is not indicated in the score but that is justified harmonically, Klemperer's *fff* coinciding with the great culminating chord of the ninth); the feeling for the clinching detail of dynamics and colour: the overwhelming effect of the trumpets' entry in the Prelude to *Tristan*, or the magnificently decisive underlining of the forte that follows the four fortepiano chords at the end of the development section of the overture to *Don Giovanni*.

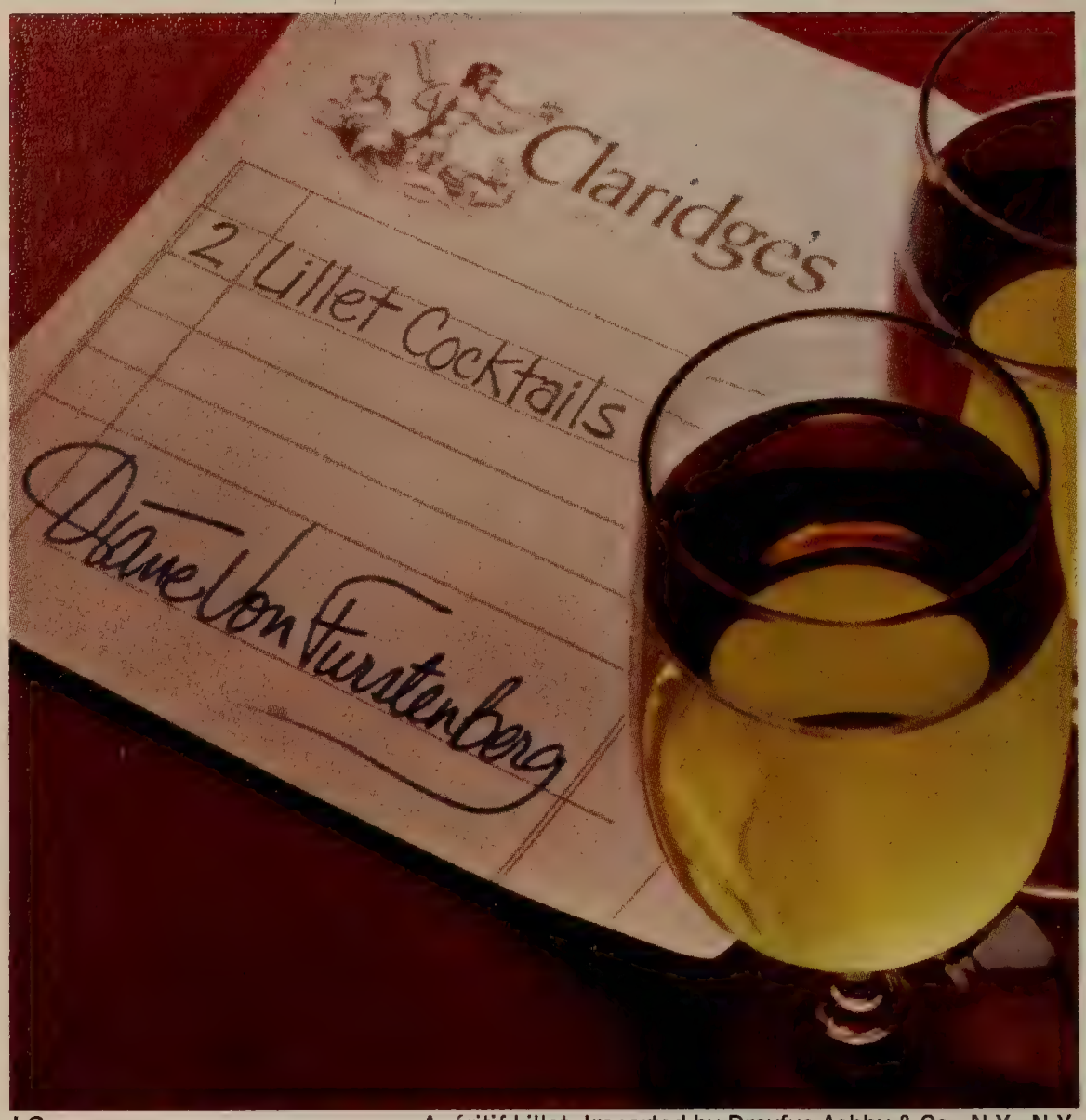
I remember the performance of this overture at a New Philharmonia concert in 1964 as among the finest demonstrations of Klemperer's power to conceive and project an interpretation as a single comprehensive experience. So strong was its imaginative force and conviction that even the concert ending—normally an outrage against nature—seemed inevitable. Belief in what he is doing has become a hallmark of Klemperer's musicianship which, to the willing listener, communicates itself as a moral quality transforming a concert into a public rite.

In the 1960s, in London, one piece of music came to symbolize the great doctor, his steadfastness and his farsighted breadth of vision—the Ninth Symphony. In Klemperer's reading we lived the work as a journey of the soul, beginning in groaning and travailing, a darkness of tribulation lit only by the unconquerable will and ending in a triumph which, for all its transcendent splendour, was a triumph of humanity, won amid the howling tempests of an inhospitable universe. No wonder such a man has been made a cult. Its votaries may be blind to his limitations, but they are acknowledging the presence of a great original in our musical life, which is brighter for the light of his heroic sanity. *(1970)*









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Concert Notes

Krzysztof Penderecki, best known as the composer of a *Passion According to St. Luke,* will make his American debut as a conductor with the St. Louis Symphony in November. Penderecki's new career began last fall in Lisbon at the Gulbenkian Festival, and he has already been represented on records as conductor of his own works. In St. Louis, Penderecki will direct one of his own compositions, together with a miscellany of other works, all still to be identified.

Detroit is venturing a new scheme of concert giving to go with its new Music Director, Aldo Ceccato, and its ongoing subscription series by the Detroit Symphony Orchestra. These have been designated the Zodiac Concerts, and have been scheduled for Friday evenings at 8:30. The stated objective is to attract "students, mods, singles and the under-thirty crowd." The October 19 program offers Rafael Frühbeck de Burgos as conductor of Falla's *Nights in the Gardens of Spain* and Orff's *Carmina Burana.* Paul Freeman will conduct the November 23 concert, with Sanford Allen as violin soloist, and the Brubeck Trio will join Erich Kunzel as conductor on January 18. On April 5, Ceccato will conduct a Stravinsky-Bartok-Ravel program. Each program will be preceded at 7:30 by a "Prelude" devoted to material congruent with that included in the later orchestral concert.

The American-born pianist Grant Johannessen has been appointed Music Consultant and Advisor at the Cleveland Institute of Music, according to an announcement made by Mrs. Frank E. Joseph, Chairman of the Institute's Board of Trustees.

As part of Union Temple of Brooklyn's 125th Anniversary year celebration, a concert featuring the Cantica Hebraica Chorus and Orchestra, under the direction of Dennis Michno, with soloists Cantors Misha Alexandrovich, Lawrence Avery, Ramon Gilbert and Paul Kwartin, will be presented at the Temple on Sunday, October 28, at 3 P.M. This past summer, as part of Israel's 25th anniversary celebration, several of the above mentioned performers were presented in three concerts in Israel, and selections from those programs will be heard for the first time locally. All of the artists can be heard regularly on the radio program *On Wings of Song.*

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EIGHT O'CLOCK JAMAICA

There are going to be two ways to do Jamaica this winter. Go to the North shore and plunk down the bags of gold required in the watering holes of Ocho Rios, Montego and Port Antonio, or put up in Kingston and make do with a pool and excursion trip to the nearby cays.

The Kingston arrangement, while not nearly so charming as all those small hotels on small coves, is going to cost a good deal less. The newest of the capital's hotels, the Jamaica Pegasus, will be extracting $25.00 for a double room until December 15 and $31.50 from December 16 to April 15th. It is not shangri-la, I assure you, but it is tall and it is cool, and if you came upon it in Djakarta, you would send love notes to your travel agent.

It has a large pool adjoining the coffee shop—all on a lower deck—and there is a formal dining room on the lobby level which the management has been wise enough to staff with a quartet of Swiss chefs and a German pastry cook. The discothèque is padded to insulate the noise from the other patrons, as well, I presume, as to protect the participants from severe collisions with the walls.

Although Jamaica has "thrown off the yoke"—well, that's what they call it—of British colonialism, there is a penchant for opening British pubs. There is one in the Skyline Hotel next door, and Pegasus will have one, too. It is also opening an eyrie on the top floor which will have night club acts, domestic and imported, as well as a splendid view of the Kingston shore and the nearby sandy islands.

Pegasus is one of three hotels that stand now side by side—I assume they call them the new Kingston Trio—in a sort of compound. The Skyline is pleasant enough, although the pool is small and has no diving board, should that be a consideration. I wish I could say as much for the Sheraton, whose opening I attended on Jamaican Independence Day 11 years ago. Although it has built a town appended to its cottages, installed an escalator and a new roof-top restaurant, its lobby and its coffee shop have a damp and fetid air that is not inviting. And the staff the night I was there was just plain diffident.

Staying at any of the Kingston trio, one has the run of the capital for meals—up to lovely Blue Mountain Inn on the banks of the Mamee, 1000 feet up in the Blue Mountains, or out to the Regency Room in the Terra Nova Hotel in town. Devon House, that restored mansion built in 1870, has its own restaurant, the Grog Shoppe, which is a reproduction of the rum shops of Port Royal, the pirate haven near the Kingston Airport, which slipped into the sea during an earthquake in 1692. The bartenders at the Grog Shoppe are done up as pirates, the barmaids as 17th-century wenches and the tankards and cutlery are patterned after pieces resurrected from the drowned city.

For better than a decade now, Jamaica has had its own national dance company. It has performed abroad on eight tours, and when it is playing at home performances, it appears at the open-air Little Theater. (No *Swan Lake* or *Graduation Ball,* the choreography is all original, and no uppity spectator from the northlands ought to arrive looking for calypso music.)

Reviews and musical comedies in the Jamaican idiom are also on view, performed by the Eight O'Clock Jamaica Time Players, a group that lifts the curtain at 8:30 each night. The name is a small Jamaican joke that also seems to provide visitors with an extra half hour in time.

If the pools of the Kingston trio begin to pall, there are, strange as it may seem, a number of beaches within workable distance from the capital. Hellshire Hills Beach—how British can a beach sound?— is a two-mile-long stretch of sand only lately developed. Anyone who packs a hibachi can broil fish on the beach. The seafood is available from fishermen. Lime Cay has long been a favorite with the capital set, though few travelers seem to know about it. The waters are reef-protected and clear as gin. Boats leave from Morgan's Harbour Hotel at Port Royal, and that establishment will also provide a box lunch.

The 50-foot boat called La Carioca sails out to Lime Cay and Maiden Cay every day. It leaves from the crafts' market pier at the corner of Pechon and Port Royal Streets at 10:00 and arrives (bring the Ambre Solaire) back at 4:00. Lunch is included, and so is the first drink. The outing costs $13.20. On weekends, there are similar cruises leaving at 8:00, 11:00 and 2:00, but no lunch and no rum are provided.

Hermann Goering's yacht—if that name arouses some curosity—can be chartered for three-day cruises out to the cays, but the 60-foot ketch also does one-day beach parties with lunch at $16.50. The craft carries a crew of three and is called the See Drache—the Sea Dragon, *auf* English.

The other way to do Jamaica is the traditional sojourn in one of the resort hotels. For instance, one could take a drive-yourself car and roll out to Ocho Rios, stopping on the way at Castleton Gardens, a botanical park, indeed the richest in Jamaica, which has been growing odd plants for more than 100 years. Among those that caught my fancy recently were the gongo tree, iridescent ferns that are blue-green to the eye, and the saman, a tree whose blossoms shrivel at the human touch.

One can push onwards through Fern Gully where the trees form a green canopy over the road, emerging near Dunn's River Falls, which I count as one of the great water playgrounds of the Jamaican north shore. A cascade that drops in tiers, it is ideal for climbers who can hold onto the trunks of the trees on the way up, stopping by to splash in cool pools or even shower under a small waterfall. One can even walk through the spray and stand in a small chamber that is rock on three sides with a waterfall for a curtain.

The condominiums are sprouting in







TOP: Lord Brynner leads his band at the "Big Bamboo."

MIDDLE: Shopping for local garb at the Crafts Market.

BOTTOM: Interior of the Orchid House at Hope Royal Botanical Gardens, Kingston, Jamaica.

Ocho Rios like stakes laid out in spring to await the full growth of summer's tomato plants. No matter, there are still all sorts of resorts in which to find low-level shelter. Of those I saw on this sortie, I was especially captivated by Sans Souci (naturally, it's the most expensive), which is a compound of handsome apartments that come with kitchen and maid. Some have terraces and all are splendidly appointed. A two bedroom apartment in winter costs $85 which, come to think of it, is not too bad if two compatible couples decide to run away together. There are two pools and one beach on the premises, as well as a restaurant which, in winter, is operated by the chefs from Harry's Bar in Venice. The pasta, not a dish native to Jamaica, is to say the least, acceptable.

Shaw Park Beach Hotel, run by the principals of the Eagle Star Insurance Company (British), is a low-rise strung out along the beach. On pleasant Jamaican nights, the assemblage is on the terrace for dinner. On good days they are all out on the beach or sailing for marlin and tuna ($55 a half day or about half the price of Florida marinas). Room and two meals in winter run from $70 to $80 for two, and there are some apartments with two bedrooms and two baths, all centrally air-conditioned. The discothèque—no resort can be without one nowadays—is called Silks, since it is done up in jockey silks. The owners, as I needn't spell out, are interested in racing, too.

Shaw Park Beach Hotel is a scant two minutes away from Jamaica Inn, which has 50 rooms, most of them ocean front and rather small, but equipped with terraces looking out to sea. There is a big sprawling beach and a sprawling rate sheet as well, with tariffs running from $88 to $105 for two in winter, two meals included.

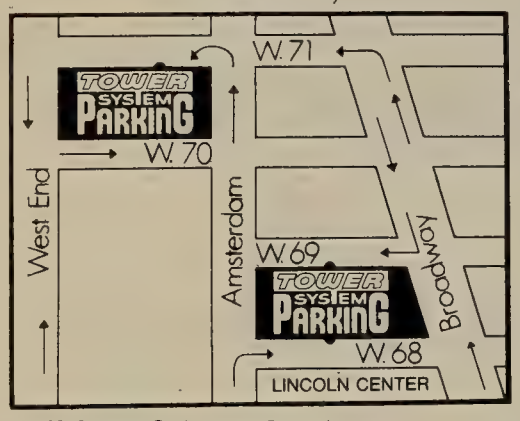
All sorts of shopping plazas are springing up in the Ocho Rios area, but one ought to be wary about the term "duty free," which is tossed about with more abandon than true meaning. Rum is a bargain, especially if you want to make a Planter's punch at home, but Scotch looked to me no different than the prices at home.

Don't ask me how it got there, but if you feel homesick for sooty old New York, there is a delicatessen called Bravo which sells quail eggs to the visiting swells and Kosher salami to those who have been away from Zabar's too long and need a fix. HORACE SUTTON

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DINING GUIDE

L Lunch **C** Cocktails **D** Dinner **S** Supper

West Side

BARBETTA, 321 W. 46th St. CI 6-9171. Open 'til midnight. Chamber music ensemble plays Thurs., Fri. nights, in this elegant north Italian restaurant that serves fresh white truffles hunted by its own truffle hounds. Pre-theater **D** $11.50.

CAFE DES ARTISTES, 1 W. 67 St. TR 7-3343. A West Side landmark serving French-Continental specialties. A la carte **L** with entrees $3.50-$8.50; comp. **D** $8, a la carte entrees $6-$9. Sat. **D** only.

CARACALLA, 168 Amsterdam Ave. (67 St.) 799-4600. Spacious, comfortable. Superior North-Italian cuisine. **L** a la carte $2.50-$5.75; **D** a la carte $3.25-$6.95. Open every day. Free parking for entire evening.

CLEOPATRA, 2527 Broadway (94 St), 749-9980, 865-3000. Authentic Islamic cuisine from the Middle East as served by international chef Attiah. A la carte menu 11 AM to midnite; entrees $2.50-$5.50, incl. soup & salad.

EL FARO 72, 40 W. 72 St. EN 2-2050. Classic Spanish cuisine. Paellas, mariscadas. Graceful decor, pleasant atmosphere. Dinner 4-12, Fri.-Sat. 1 A.M., Sun. 1-12. A la carte $4-$6. Closed Mondays.

FINE & SCHAPIRO, 138 W. 72 St. (bet. B'way & Columbus) TR 7-2721. Delicatessen & restaurant. Complete dinner & sandwich menu. Serving Jewish delicacies for nearly 50 years. Open until midnight, Fridays till 9 P.M.

FLEUR DE LIS, 141 W. 69 St. 874-9837. Tasty French viands served in authentic Gallic ambience. Seafood, regional specialties, game in season. **L** 12-4, entrees $2.25-$4.75; **D** 4-12; Sun. 12-12, entrees $3.50-$9.

GINGER MAN, 51 W. 64 St. SC 4-7272. A West Side favorite. Celebrity hangout. Publike decor. French-American cuisine. Open daily until 2 A.M. A la carte only. Lunch $2-$4.65; Dinner $4.85-$7.35; Supper $2-$7.25.

GINGKO TREE, 199 Amsterdam Ave. (68 St.) 799-5457. A large elaborate menu featuring specialties from all the Chinese provinces. Open daily for **L, D & S** until midnight; Fri. 1 A.M.; Sat. 2 A.M.; Sun. 11 P.M. Free parking.

HENRY STAMPLER'S FILET MIGNON, CPW and 61 St. PL 7-3165. An old favorite in LC area. Superb steaks, chops, seafood. **L** and **D** daily. Present programs for after-dinner cordials.

LA CREPE, 48 W. 55, 247-1136; 158 W. 44, CI 6-5388; 59 Nassau, RE 2-8680; 15 Greenwich Ave., CH 3-2555; 1974 Broadway (67 St.), TR 4-6900. 110 varieties of Brittany crepes, onion soup, salads, desserts, 40¢ to $2.75.

LA FONDUE, 43 W. 55 St. 581-0820. Favorite spot for authentic Swiss fondues, cheese & sausage boards, rich desserts. Cocktails, wines. **L** fr $1.95, a la carte from $2.95; comp. **D** from $4.95. Until 1 A.M. Closed Sundays.

LA QUICHE, 1 Lincoln Plaza (B'way at 63rd St.) 595-3240. Pleasant ambience with quiche the specialty. Also omelets, coq au vin, galets. **L** 12-5, **D** 5-10. Complete and a la carte **L** $2.75-$6.75, **D** $4.75-$8.75. Supper menu after 10 P.M. to 1 A.M. Closed Mondays.

LE POULAILLER, 43 W. 65 St. 799-7600. Classic French cuisine. Large, airy. Joan Pages murals. Crepes fromage, mousse a cafe. Open for **L, D, S** until 12:30 A.M. Closed Sundays.

MONK'S CELLAR, 37 W. 64 St. 874-7781. For intimate little suppers. Coq au vin, steak garni, quiches. Entree & dessert souffles. A la carte entrees $3.25-$6. **L** Fridays only. Closed Sundays.

MONK'S INN, 35 W. 64 St. 874-2710. Across Broadway from Lincoln Center. Fondues, quiches, raclette Valaisanne. A la carte entrees $3.25-$6.75, at **L** 50¢ less. Open daily noon to 1 A.M.

MRS. J'S SACRED COW, 228 W. 72 St. (bet. B'way & W. End) 873-4067. Moments from Lincoln Center. Superb prime steaks, roast beef and seafood. Pianist and entertainment nightly. Open daily for **C, D** & **S.** A la carte entrees $4.25-$7.95.

O'NEALS' BALOON, 48 W. 63 St. 765-5577. A fun, jumping place for hamburgers, fish 'n' chips, chili, etc. Noon to 1 A.M. daily. Same menu all day; from $1.15 for a hamburger to $3 for a steak sandwich.

RED BARON, 201 Columbus (69 St.). 799-8091. Popular with show folk. Swiss brasserie with a pub decor. Serving superb regional specialties, steaks and chops. A la carte $1.85 to $7.90. Open noon to 2:30 A.M. daily.

RIKYU, 210 Columbus (70 St.). 799-7847. A new restaurant with much promise, serving authentic Japanese specialties. Open daily for **L, D & S** until 1 A.M. Same menu all day. Comp. meals $3-$4.50, a la carte $.75-$3.50.

ROAST BEEF & BREW, B'way at 64, Madison at 59, Madison & 79. Pub **L** entrees $2.95-$5.95 with unlimited salad, pitcher of beer, wine or sangria & Fr. fries. Prime ribs of beef, regular $5.75, full rib $6.95. Other entrees $3.75-$8.95.

RUSSIAN TEA ROOM, 150 W. 57 St. 265-0948. A favorite with show folk. Beef Stroganoff, chicken Kiev, blini, blinchiki. **L** (entree, dessert, beverage) $3.75-$7.95; complete sandwich **L** $4.25; **D** table d hote $7.50-$11.75; supper a la carte $3.50-$11.50 until 1 A.M. Come be inspired.

TOP OF THE PARK, in Gulf & Western Bldg. 333-3800. 3 blocks south of Lincoln Center. 43 floors above Central Park. Superb dining with NY's most magnificent view. Comp. **D** $7.95-$10.95. Closed Sundays.

East Side

CZECHOSLOVAK PRAHA, 1358 First Ave. (73 St.) YU 8-3505. Cheerful relaxed atmosphere. Spacious, attractive. Authentic Czech cuisine. **L** 12-4 a la carte only, entrees $1.50-$5.95; complete **D** 4-11 $5-$7.95. Music at dinner Wed.-Sun. Open daily.

LICHEE TREE, 45 E. 8 St. GR 5-0555. An elaborate, luxurious Chinese restaurant featuring specialties from all the provinces. **L** $1.85-$3.50; **D** $3.75-$7. A la carte at **L & D** $3-$15. Sunday brunch $4.50 & $6.50.

MANDARIN INN, 14 Mott St. 962-5830. In Chinatown, featuring outstanding Szechuan, Peking, Shanghai and Mandarin specialties. Complete lunch $1.25-$2.25; a la carte entrees for lunch and dinner $1.50-$3.75. Open every day. All major credit cards.

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MARTELL'S, Third Ave. at 83 St. UN 1-6110. Oldest bar in Yorkville. Once a speakeasy during prohibition, now a fine restaurant serving American and Continental cuisine. Fireplace-sidewalk cafe. **L, D** & after theater. Credit cards.

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Wednesday, October 24

BUFFALO PHILHARMONIC

Michael Tilson Thomas, conducting
Paul Zukofsky, violin

Spectrum concert: "Sound Stretchers." MOURET, Sinfonies de Chasse pour le Roi Louis XIV; WAGNER Forest Murmurs, from "Siegfried"; WUORINEN Concerto for Electric Violin and Orchestra; FARINA Capriccio Stravagante; STRAVINSKY Symphony in Three Movements

Monday, November 26

BUDAPEST SYMPHONY

György Lehel, conducting
Gyula Kiss, piano

DEBUSSY Two Nocturnes; BARTÓK Piano Concerto No. 3; SZÖLLÖSY Musica per Orchestra (N.Y. Premiere); HINDEMITH Mathis der Maler

Tuesday, January 15

WARSAW NATIONAL PHILHARMONIC

Witold Rowicki, conducting
Konstanty Kulka, violin

MOZART Haffner Symphony; SZYMANOWSKI Violin Concerto No. 1; BOGUSLAWSKI Capriccioso Notturno; STRAVINSKY Suite from "Petrushka"

Thursday, January 24

ST. LOUIS SYMPHONY

Walter Susskind, conducting

DELIUS "A Mass of Life," a monumental work for out-size orchestra, drawn from the writings of Nietzsche, with: Lorna Haywood, soprano; Helen Watts, contralto; Jeral Becker, tenor; Benjamin Luxon, baritone. Ronald Arnatt Chorale and the Chorus of the University of Missouri—St. Louis.

Wednesday, February 20

THE MINNESOTA ORCHESTRA

Stainislaw Skrowaczewski, conducting
Martha Argerich, piano

DRUCKMAN Incenters (N.Y. Premiere); RAVEL Piano Concerto in G Major; BRUCKNER Symphony No. 3

Thursday, April 4

MILWAUKEE SYMPHONY

Kenneth Schermerhorn, conducting
Hilde Somer, piano

BERLIOZ "Le Corsaire" Overture; GINASTERA Piano Concerto No. 2 (N.Y. Premiere); TCHAIKOVSKY Symphony No. 5

☐ SERIES B

Tuesday, October 30

DETROIT SYMPHONY

Rafael Frühbeck de Burgos, conducting
Cristina Ortiz, piano

FALLA Nights in the Gardens of Spain; ORFF "Carmina Burana," with: Ruth Welting, soprano; Michael Best, tenor; Peter Binder, baritone; University of Michigan Chorus

Thursday, December 13

BOSTON SYMPHONY

Michael Tilson Thomas, conducting
Rose Taylor, mezzo-soprano

Spectrum concert: "Transcriptions." CAGE-HARRISON Suite for Toy Piano (N.Y. Premiere); MONTEVERDI-ORFF Lamento di Ariana (N.Y. Premiere); SIBELIUS-STRAVINSKY Canzonetta; SCHUMANN-RAVEL Carnaval (N.Y. Premiere); BRAHMS-SCHOENBERG Piano Quartet in G minor

Wednesday, January 16

WARSAW NATIONAL PHILHARMONIC

Witold Rowicki, conducting
Roger Woodward, piano

SZYMANOWSKI Concert Overture, Op. 12; BARTÓK Piano Concerto No. 2; PENDERECKI Threnody for the Victims of Hiroshima; RIMSKY-KORSAKOFF Scheherazade

Wednesday, February 13

THE CLEVELAND ORCHESTRA

Lorin Maazel, conducting
Leonard Rose, cello

BEETHOVEN Overture to "Egmont"; SIEGMEISTER Symphony No. 4 (N.Y. Premiere); DVOŘÁK Cello Concerto

Monday, March 11

DENVER SYMPHONY

Brian Priestman, conducting
John Ogdon, piano

CHERUBINI Overture to "Anacréon"; SHOSTAKOVICH Piano Concerto No. 2; RICHARD RODNEY BENNETT a new work (N.Y. Premiere); DVOŘÁK Symphony No. 7

Friday, May 10

BALTIMORE SYMPHONY

Sergiu Comissiona, conducting
Itzhak Perlman, violin

GLAZUNOV Violin Concerto in A Minor; SAINT-SAËNS Introduction and Rondo Capriccioso; PROKOFIEFF Symphony No. 6; Remainder of program to be announced.

☐ SERIES C

Thursday, November 1

NEW JERSEY SYMPHONY

Henry Lewis, conducting
Berl Senofsky, violin; Malcolm Frager, piano; Catherine Malfitano, soprano

ALL BEETHOVEN: Complete Incidental Music to "Egmont"; Two Romances; Choral Fantasy. Chorus to be announced

Monday, December 10

BUDAPEST SYMPHONY

György Lehel, conducting
Ferenc Tarjáni, French horn

BARTÓK Music for Strings, Percussion and Celesta; STRAUSS Horn Concerto No. 2; FALLA Dances from "The Three-cornered Hat"

Monday, January 21

ST. LOUIS SYMPHONY

Walter Susskind, conducting
Claudio Arrau, piano

WYKES Towards Time's Receding (N.Y. Premiere); SHOSTAKOVICH Symphony No. 1; BEETHOVEN Emperor Concerto

Tuesday, February 5

THE CLEVELAND ORCHESTRA

Lorin Maazel, conducting
Rudolf Firkusny, piano

MOZART Piano Concerto in D minor, K. 466; STRAVINSKY The Firebird, complete ballet music

Wednesday, February 27

CINCINNATI SYMPHONY

Thomas Schippers, conducting
Shirley Verrett, mezzo-soprano

WAGNER Overture to "The Flying Dutchman"; WAGNER Wesendonck Songs; WAGNER Introduction and Aria from "Tannhäuser", Act II; BRAHMS Symphony No. 2

Thursday, April 18

BUFFALO PHILHARMONIC

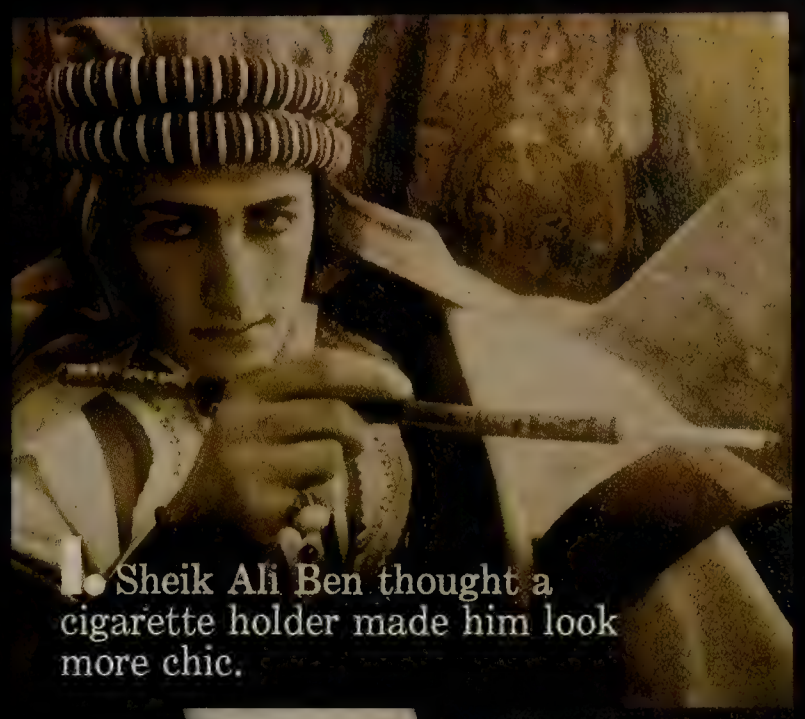
Michael Tilson Thomas, conducting
Cathy Berberian, mezzo-soprano; Jesse Levine, viola; Michael Wager, narrator; Wendy Hilton and Company, dancers

Spectrum concert: "Music Theater." MOZART Divertimento; FOSS Orpheus (N.Y. Premiere); SCHUMANN, LISZT, WEBER Three Melodramas; BERIO Recital — An Opera Tour-de-force for Mezzo-Soprano and Orchestra (U.S. Premiere)

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ELLIS E. REID

HOME: Chicago

AGE: 38

PROFESSION: Attorney

HOBBIES: Art, travel, good restaurants.

LAST BOOK READ: "The Exorcist"

LAST ACCOMPLISHMENT: Elected President Cook County Bar Association (second term). Started scholarship fund for minority law students. Directs a lawyer's reference plan for the poor.

QUOTE: "The Law must be available to all. For study, for protection, for justice. Working for those goals has made being an attorney more rewarding than I had ever hoped."

PROFILE: Dedicated. A strong spirit. A leader that finds no job too small to do himself. Concerned for others. Willing to take action in their behalf—even at a sacrifice.

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The Boston Symphony Orchestra

86th annual appearance sponsored by

The Brooklyn Institute of Arts and Sciences

in celebration of its

150th ANNIVERSARY

(1823-1973)

The Brooklyn Academy of Music

October 11, 1973

Piano

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The Institute's Symphony Committee
salutes the Institute on its SESQUICENTENNIAL

and presents the

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Conducting
Christoph Eschenbach, Piano

Piano Concerto No. 5 in E flat, Op. 73 "Emperor" BEETHOVEN

Allegro
Adagio un poco mosso
Rondo: allegro ma non troppo

"Melodien" (First Brooklyn performance) LIGETI

INTERMISSION

Symphony No. 1 in C minor, Op. 68 BRAHMS

Un poco sostenuto — allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio — allegro non troppo ma con brio

Christoph Eschenbach plays the Steinway piano
The Boston Symphony Orchestra records exclusively for Deutsche Grammophon
BALDWIN PIANO
DEUTSCHE GRAMMOPHON and RCA RECORDS

THE CONDUCTOR

SEIJI OZAWA, Music Director of the Boston and San Francisco Symphony Orchestras, was born in Hoten, Manchuria, in 1935. A graduate of the Toho School of Music in Tokyo, he went to Europe in 1959 and won the first prize at the International Competition of Conductors at Besancon. One of the judges, Charles Munch invited him to Tanglewood to be a conducting student, and the following year he received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center. He became one of the New York Philharmonic's assistant conductors in 1961, and since has appeared extensively with many of the world's greatest orchestras. Appointed Music Director of the Toronto Symphony beginning with the 1965-1966 season, he resigned that post after three seasons to devote himself to guest conducting. Mr. Ozawa began his inaugural season as Music Director of the San Francisco Symphony in December, 1970, and this fall he became Music Director of the Boston Symphony Orchestra as well. His many recordings for the Deutsche Grammophon, RCA and Angel labels include performances by the Boston Symphony of works of Stravinsky, Orff and Berlioz.

THE SOLOIST

CHRISTOPH ESCHENBACH, has appeared with the Boston Symphony on several occasions in recent seasons, not only in Boston and at Tanglewood but also during the Orchestra's European tour. Born in Breslau, Germany, he won many important competitions as a boy. At the age of twenty-five he was awarded the Clara Haskil Prize, and since then he has appeared with the leading orchestras of Europe and North America, among them the Berlin Philharmonic, the Concertgebouw of Amsterdam, the Paris Lamoureux, the London Symphony, the Tonhalle of Zurich, the Munich Philharmonic, the Cleveland Orchestra, the Chicago Symphony, the Toronto Symphony, the San Francisco Symphony, the Pittsburgh Symphony and the Philadelphia Orchestra. Christoph Eschenbach has also toured in South America, Scandinavia, the Near East and Japan. Last year he made his debut as conductor, directing a concert of the Hamburg Symphony. He has made many solo and concerto records for Deutsche Grammophon.

Program Notes

Piano concerto no. 5 in E flat, op. 73 ("Emperor"), Ludwig van Beethoven. (1770-1827)

Program note by John N. Burk

Notations for the last Beethoven's piano concertos appear in the books of sketches after those for the *Choral fantasia;* they date from 1808 or 1809. He completed the work in the summer or early autumn of 1809. The conditions in Vienna at that time were anything but conducive to creative contemplation, and it is additional proof of Beethoven's powers of absorption and isolation in his art that could compose this work of proud assertion, and others as well, in such a period.

The vanguard of the French army marched upon Vienna, and when the Archduke Maximilian refused to capitulate, erected a battery on the Spittelberg and opened fire on the night of May 11, with twenty howitzers. Beethoven's windows on the Wasserkunst Bastei, chosen for their outlook, were in direct line of the bombardment. He fled to the house of his brother Karl on the Rauhensteingasse, and crouched in the cellar, holding a pillow over his head to spare his poor, sensitive ears the pain of the concussive reports. On the following afternoon, Vienna capitulated. Napoleon set himself up in state at the Schönbrunn Palace. A levy was imposed upon house rentals, whereby a quarter of Beethoven's rent money went to the conquerors. The parks about Vienna, his favorite haunts in the summer season, were closed to the public until the end of July.

In spite of these disturbing conditions, Beethoven probably completed the *Lebewohl* sonata at this time, as well as this concerto and the String quartet op. 74 (called the 'Harp quartet'): he also devoted many hours to the laborious task of copying extracts from earlier musical theorists for the use of his aristocratic pupil of twenty-two, the Archduke Rudolph. It was to the Archduke that Beethoven dedicated the concerto, and the sonata as well, the titles of the movements — 'Farewell, absence, and return' — being occasioned by this gentleman's flight from existing conditions in Vienna. The tonality of E flat seems to have possessed Beethoven at the time, for the concerto, the sonata, and the quartet are all in that key.

The concerto was performed at Leipzig by Johann Schneider, probably towards the end of 1810, about the time it was sent to the publisher. The concert was reported a success, the *Allgemeine Musikalische Zeitung* stating that a numerous audience was moved to 'a state of enthusiasm that could hardly content itself with the ordinary expressions of recognition and enjoyment'.

"Melodien," György Ligeti (born 1923)

Program note by Andrew Raeburn

It is ironic that Ligeti is best known for "Atmospheres," the work used by Stanley Kubrick in the film "2001": the piece was used without Ligeti's knowledge or permission, he was unimpressed by the movie, and angered by the juxtaposition of his work with that of Johann and Richard Strauss. "My music," he wrote, "as a background for the apes and mystical stone or metal blocks, is transformed into Kitsch." Nevertheless, the publicity was inescapable and cannot have helped being to Ligeti's advantage.

Born in Hungary, he spent most of his life as student and teacher in Budapest until the Revolution of 1956, when he fled his country. He has taught in many of the European centers for contemporary music, has been guest professor of composition in Stockholm and has taught at Stanford University in this country. This year he became professor in composition at the Hamburg Conservatory.

Ligeti completed "Melodien" in 1971. He wrote it for the city of Nuremburg in honor of the quincentenary of the birth of Albrecht Dürer. It was first performed there in September, 1971. The American premiere was given in April, 1972, by the Los Angeles Philharmonic Orchestra, conducted by Zubin Mehta. At the time of its composition, "Melodien" marked a new departure in Ligeti's style: his music in the past had emphasized instrumental texture and color. But in this new piece he concerned himself more emphatically with rhythm and, as one would expect from the title, melody. It is a work for virtuoso players and the score is extremely complex. During its twelve minutes or so, there is a gradual crescendo, leading to an intense climax before a final "fadeout."

For the performance in Los Angeles Ove Nordwall wrote: "It is unlikely that you will hear the "melodies" of the title because there are so many of them occurring simultaneously; but you should get the *feeling* that the melodies are there — creating subtle harmonies through their vertical combinations; harmonies changing in seemingly erratic tempi, and which disappear as soon as you notice them." "Melodien" is scored for flute, piccolo, oboe, oboe d'amore, clarinet, bassoon, two horns, trumpet, trombone, tuba, piano, celesta, timpani, crotales, glockenspiel, metallophon, xylophone and strings.

Symphony no. 1 in C minor, op. 68.
Johannes Brahms. (1833-1897)

Program note by John N. Burk

It is not without significance that Brahms required twenty years to complete his First symphony and that only in his forty-second year was he ready to present it for performance and public inspection. An obvious reason, but only a contributing reason, was the composer's awareness of a skeptical and in many cases a hostile attitude on the part of his critics. Robert Schumann had proclaimed him a destined symphonist, thereby putting him into an awkward position, for that was in 1854 when the reticent composer was young, unknown, and inexperienced. When two years later he made his first sketch for a symphony he well knew that to come forth with one would mean to be closely judged as a *'Symphoniker'*, accused of presuming to take up the torch of Beethoven, whose Ninth symphony had in the course of years had nothing approaching a successor. Brahms was shaken by this thought. The most pronounced skeptics were the Wagnerians who considered the symphonic form obsolescent. A symphony by Brahms would be a challenge to this point of view. Brahms, hesitant to place a new score beside the immortal nine, was nevertheless ambitious. His symphonic thoughts inevitably took broader lines, sturdier sonorities, and more dramatic proportions than Schubert's, Schumann's or Mendelssohn's.

The earlier Brahms of 1856, the Brahms of twenty-three, was already the broad schemer whose tonal images were often dark, often wildly impetuous. He was then in his 'storm and stress' period, when he was deeply disturbed by the misery of the Schumann couple whom he loved, anxious for the master in the last stages of his insanity, concerned for the distraught 'Frau Clara'. This was the openly romantic Brahms who had not yet acquired a sobering reserve in his music, who was at the moment looked upon hopefully by Liszt as a possible acquisition for his neo-German stronghold at Weimar.

This violent mood found expression in the D minor Piano concerto, first conceived as a symphony in 1854. Two years later, similarly inclined, he sketched what was to be the opening movement of the C minor Symphony. The Concerto required four years to find its final shape. The Symphony took much longer because the composer had far to go before he could satisfy his own inner requirements. Another composer would have turned out a succession of symphonies reflecting the stages of his approach to full mastery. Brahms would not commit himself. It was not until 1872 that he took up his early sketch to re-cast it. He composed the remaining three movements by 1876.

The Symphony thus became a sort of summation of twenty years of growth. Some of the early stormy mood was retained in the first movement. The slow movement and scherzo wih their more transparent coloring were a matured reflection of the lyric Brahms of the orchestral variations. The finale revealed the Brahms who could take fire from Beethoven's sweep and grandeur and make the result his own.

In the same tonality as the Fifth symphony, Brahms' First begins darkly, proceeds with dramatic power, and in the last movement emerges Beethoven-wise, in a resplendent C major. Brahms was aware that there would be derisive comparisons. He knew that the broad hymn-like C major theme would be called an imitation of the theme of Beethoven's 'Ode to joy'. The character was similar, the shape of the notes was not. He faced such comparisons knowing that his Symphony followed but did not imitate Beethoven—its strengh was his own. Its strength was also the strength of integration, so pervasive that the movements, traversing the earlier and the intermediate Brahms, became a coherent unity.

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The Brooklyn Institute of Arts & Sciences is proud to sponsor tonight's concert by the Boston Symphony Orchestra This is our 86th sponsorship year for the Boston Symphony in Brooklyn. The Institute is delighted to continue to play a part in maintaining this tradition of excellence for the Brooklyn Community.

Speaking of traditions of excellence, the Institute is celebrating its 150th Anniversary this year. In 1824 a charter was issued to the Brooklyn Apprentice's Library Association — the first name of the Institute. Through good times and bad the Institute has worked to serve the cultural and educational needs of the entire Brooklyn Community. It has done so in cooperation with other Brooklyn institutions of like purpose. The first act of Augustus Graham and the other founders of the Brooklyn Institute was to go from door to door with a wheelbarrow to collect books for the Apprentice's Library — a concrete example of positive private effort for the common good. We still believe in that approach. If you want to help us celebrate, please read our birthday motto as a call to action as well as an anniversary greeting:

"Institute — Something Nice for Brooklyn in 1974"

We will be celebrating our anniversary from tonight through June 1974. Programs are being planned by each of the departments of the Institute — The Brooklyn Museum, the Brooklyn Botanic Garden and the Children's Museum. The Institute lectures will be re-established in accordance with the original plans of Augustus Graham. A number of our sister institutions, like the Brooklyn Public Library, the Long Island Historical Society, and the Downtown Brooklyn Development Association, have planned special events to help us celebrate.

The Museum Ball in April will be a gala costume Salute to the Institute and 150 years of Brooklyn's history. The Institute has commissioned a volume of biographies of Brooklynites who have personified the Brooklyn spirit and who through their private efforts have made Brooklyn a better community. The volume will be the Institute's birthday present to Brooklyn's schools and libraries.

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Augustus Graham's dream in 1824 of a Brooklyn Apprentice's Library was paralleled in 1881 by Henry Lee Higginson's dream of a great and permanent Boston Symphony Orchestra.

The "Programme" read . . . Season of 1888-89, Monday evening, April 1 . . . Wilhelm Gericke, Conductor . . . Soloists . . : Mr: and Mrs. Georg Henschel. The music of Goldmark, Liszt, Fuchs and Beethoven were played to a filled 1500 seat house.

Brooklyn, one of the early stops in the orchestra's history of touring has through the years been electrified by the conducting of Monteux, Koussevitzky, Munch, Leinsdorf, Steinberg, and Michael Tilson Thomas. Now in the 1973-74 season, Seiji Osawa.

Eighty-five years of concerts, eighty-five years of uncompromising programming has made these regular visits of the Boston Symphony an important part of Brooklyn's cultural life and experience. Now in this eighty-sixth year of music, a visit that almost didn't take place, we have once more instituted something nice for Brooklyn.

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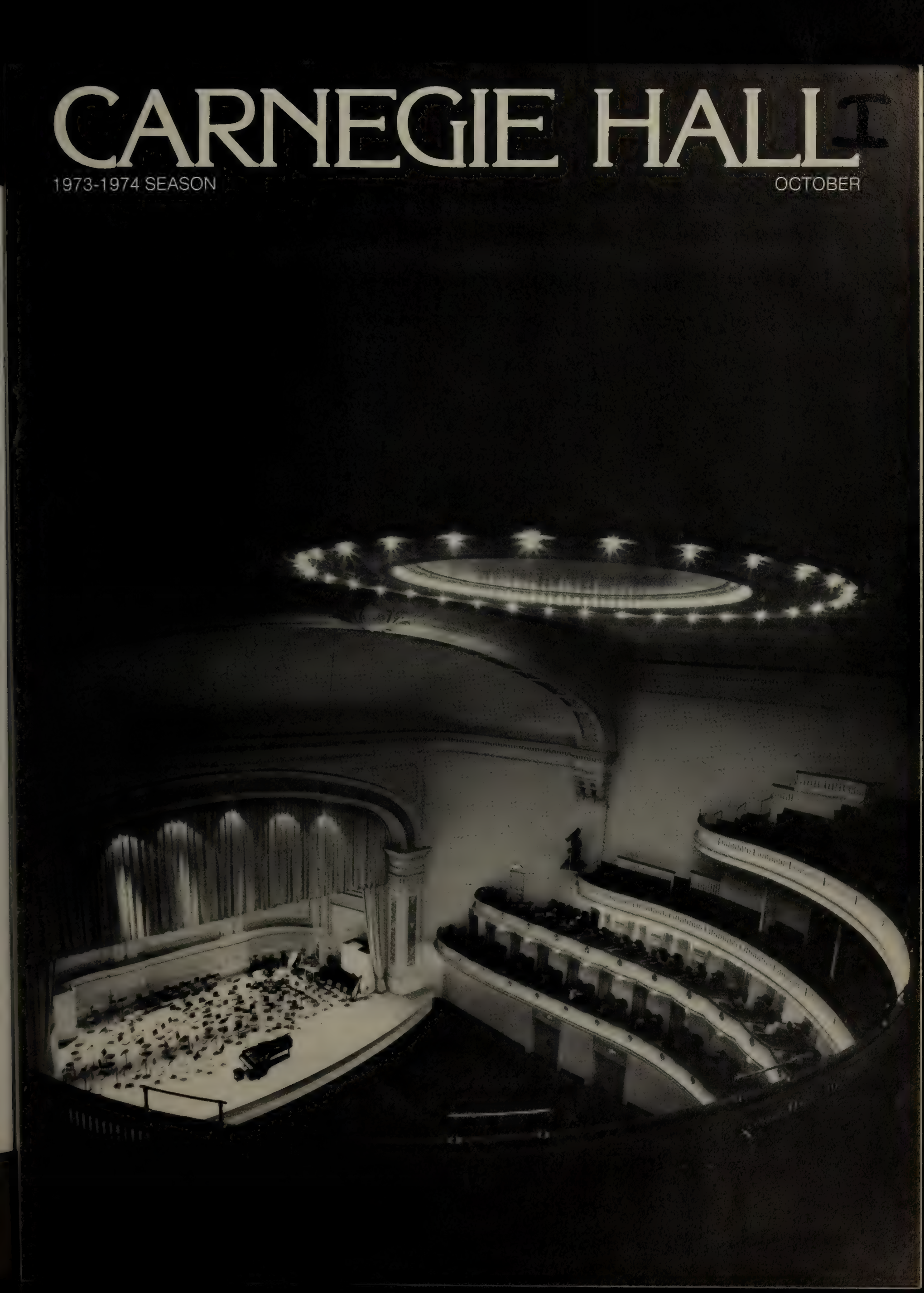
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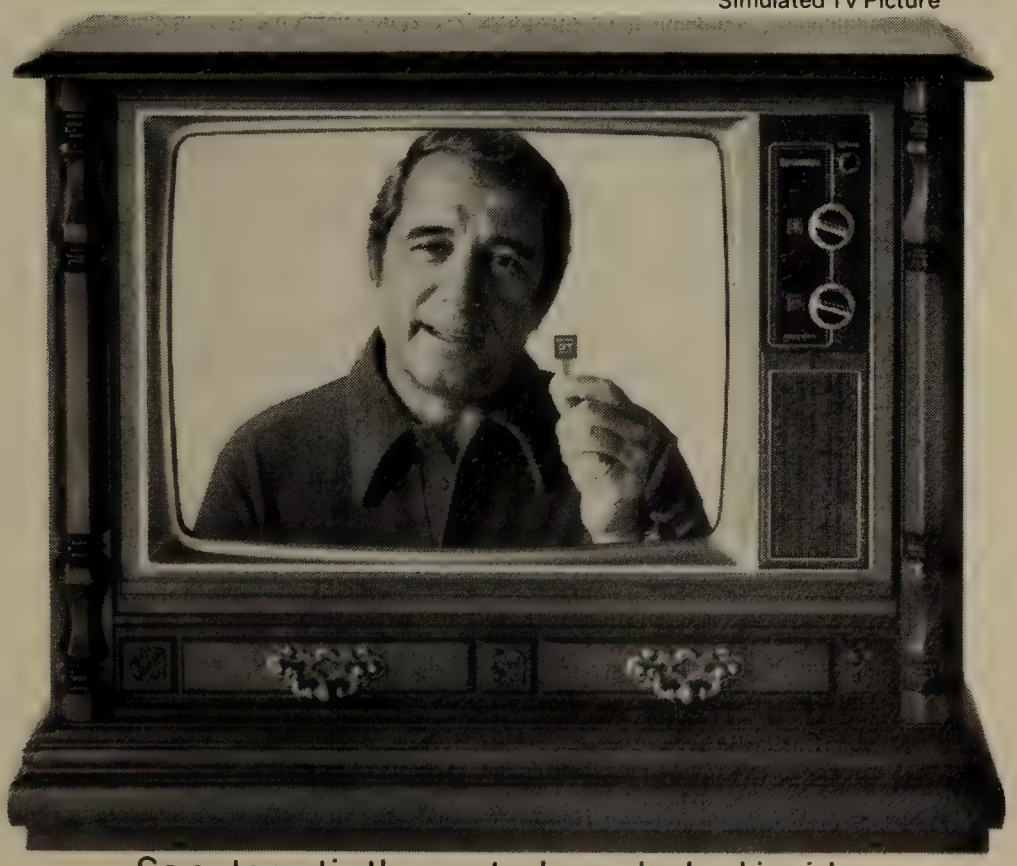
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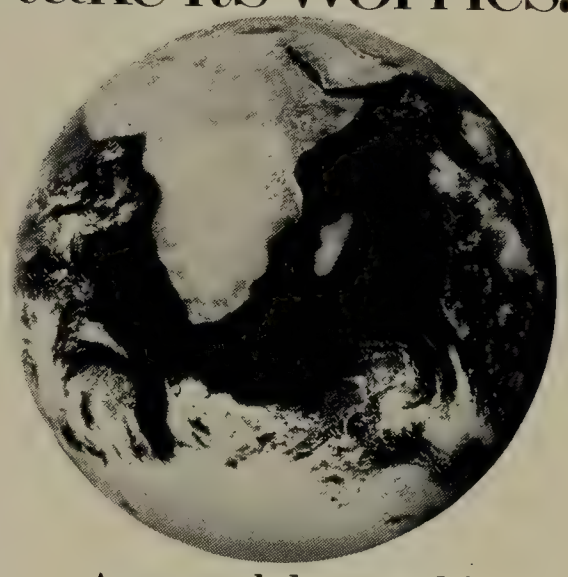
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Carnegie Hall Calendar

October

Monday, October 1, at 8:00
"The Day of Hope"
Lecture by Sun M. Moon

Tuesday, October 2, at 8:00
Repeat of October 1 program

Wednesday, October 3, at 8:00
Repeat of October 1 Program

Thursday, October 4, at 8:00
KING HENRY AND THE SHOWMAN

Saturday, October 6, at 8:00
PADMINI AND HER TROUPE
Indian Dance Ballet
"Dasavatharam" ("Krishna's Incarnations") and "Kannaki"

Saturday, October 13, at 8:00
BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Conductor
Christoph Eschenbach, Piano
Works of Beethoven, Ligeti, Brahms

Sunday, October 14, at 3:00
SHINICHI SUZUKI TALENT EDUCATION TOUR

Wednesday, October 17, at 8:00
CLEO LAINE and JOHN DANKWORTH

Thursday, October 18, at 8:00
NEW JERSEY SYMPHONY ORCHESTRA

Henry Lewis, Conductor
Birgit Nilsson, Soprano
All-Strauss Program

Friday, October 19, at 8:00
NATHAN MILSTEIN, Violin

Sunday, October 21, at 8:00
GATO BABIERI
KEITH JARRETT
SAM RIVERS

Monday, October 22, at 8:00
AMERICAN SYMPHONY ORCHESTRA

Kasuyoshi Akiyama, Conductor
Maureen Forrester, Contralto
Works of Brahms, Berlioz, Respighi

Wednesday, October 24, at 8:00
BUFFALO PHILHARMONIC ORCHESTRA

Michael Tilson Thomas, Conductor
Soloists to be announced
A "Spectrum" concert which provocatively explores a musical idea. (IFVO*)

Thursday, October 25, at 8:00
LENINGRAD PHILHARMONIC ORCHESTRA

Eugene Ormandy, Conductor
Sviatoslav Richter, Piano

Friday, October 26, at 8:00
LENINGRAD PHILHARMONIC ORCHESTRA

Gennadi Rozhdestvensky, Conductor
Viktor Tretyakov, Violin

Saturday, October 27, at 2:30
Orchestra conducted by Charlotte Bergen
Charles Treger, Violin
All-Brahms Program

Saturday, October 27, at 8:00
MONTSERRAT CABALLE, Soprano

Sunday, October 28, at 8:00
Moustaki, French Singer

Tuesday, October 30, at 8:00
DETROIT SYMPHONY ORCHESTRA

Rafael Fruhbeck de Burgos, Conductor
Cristina Ortiz, Piano
Works of Falls, Orff (IFVO*)

Wednesday, October 31, at 8:00
PITTSBURGH SYMPHONY ORCHESTRA

William Steinberg, Conductor
Helga Dernesch, Soprano
Robert Hale, Bass-Baritone
Works of Berlioz, Chausson, Wagner

November

Thursday, November 1, at 8:00
NEW JERSEY SYMPHONY ORCHESTRA
Henry Lewis, Conductor
Berl Senofsky, Violin
Malcolm Frager, Piano
Catherine Malfitano, Soprano
All-Beethoven Program

Friday, November 2, at 8:00
LENINGRAD PHILHARMONIC ORCHESTRA
Gennady Rozhdestvensky, Conductor
Oleg Kagan, Soloist
All-Tchaikovsky Program

Saturday, November 3, at 8:00 and 11:30
Doobie Brothers

Sunday, November 4, at 2:00 and 8:00
BIG BAND CAVALCADE. with Freddy Martin, Bob Crosby, Margaret Whiting

Monday, November 5, at 8:00
DAVID OISTRAKH, Violin

Wednesday, November 7, at 8:00
SVIATOSLAV RICHTER, Piano

Saturday, November 10, at 8:00
LONDON BACH SOCIETY
Paul Steinitz, Conductor
Company of 80 Musicians and Singers
Bach's "B Minor Mass"

Sunday, November 11, at 3:00
"ISAAC STERN AND HIS FRIENDS"
Eugene Istomin, Jaime Laredo, Leonard Rose, Isaac Stern

Sunday, November 11, at 8:00
Union of American Hebrew Congregations
presents a preview performance of
"Ani Maamin" by Elie Wiesel and Darius Milhaud
Brooklyn Philharmonia Orchestra
Lukas Foss, Conductor
Roberta Peters, Soprano
Elie Wiesel, Narrator
New York University Choral Society

Monday, November 12, at 8:00
VIRTUOSI DI ROMA
Renato Fasano, Conductor
All-Vivaldi Program

Tuesday, November 13, at 8:00
Concert for the benefit of The Academy of Jewish Humanities, Arts and Letters
World Premiere of "Ani Maamin" by Elie Wiesel and Darius Milhaud
Brooklyn Philharmonia Orchestra
Lukas Foss, Conductor
Roberta Peters, Soprano
Elie Wiesel, Narrator
New York University Choral Society

Wednesday, November 14, at 8:00
CHICAGO SYMPHONY ORCHESTRA
Sir Georg Solti, Conductor
Works of Weber, Henze, Beethoven

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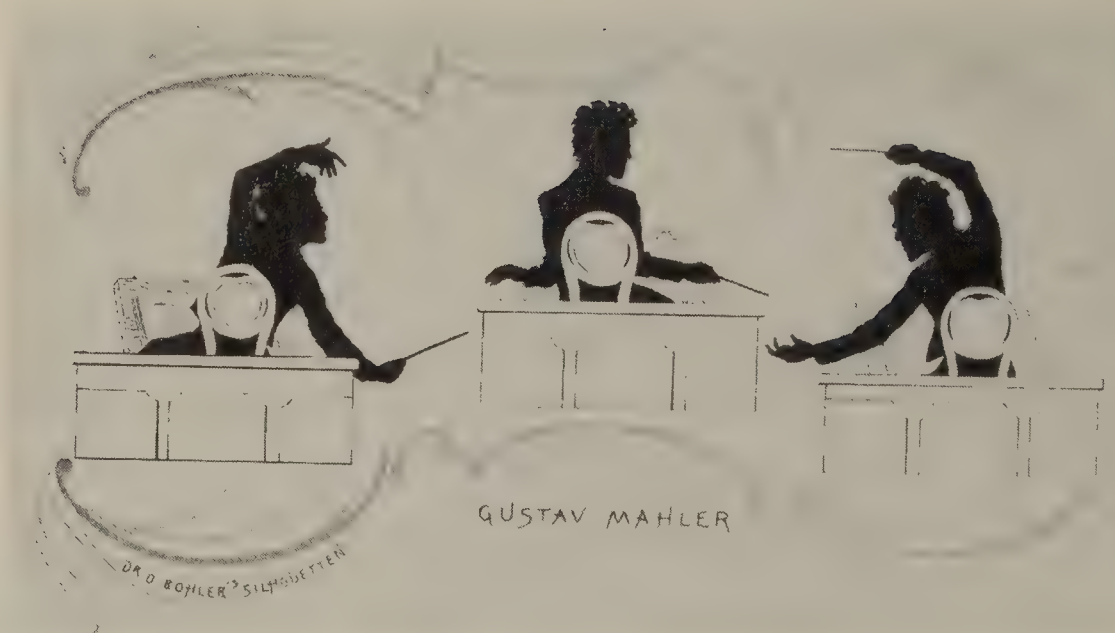
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A Full-length Portrait of Mahler



Three vistas of Mahler conducting opera in Vienna.

For all the fame of Gustav Mahler, the hundredth anniversary of his birth in 1960 came and went without the appearance of anything like an adequate account of a varied and absorbingly interesting life. That need has ended with the appearance of a mammoth volume by Henry-Louis de la Grange (Doubleday and Co. $17.50) which brings together an abundance of material on his early life which has not previously been available.

Within this first volume of a two volume project are defined the main compulsions, aspirations and conflicts which carried Mahler from obscurity to public prominence as director of the Vienna Opera, while fighting the private battle for survival as a composer. Volume two will carry the life story forward from marriage to Alma Schindler to his years in New York, as conductor of the Metropolitan Opera and music director of the Philharmonic Orchestra. It was while occupying the latter position that Mahler became afflicted with the illness that caused his death in Vienna in May 1911.

It is the duality of Mahler's involvements which made his life uniquely complicated, and physically and spiritually demanding. Each aspect of his carefully segmented existence—fall and winter for conducting, late spring and summer for composing—has been pursued by de la Grange with a thoroughness of detail, an inclusiveness of documentation hitherto nonexistent.

Indeed, it is doubtful that so much of the inaccessible and the dispersed could have been brought together by anyone lacking de la Grange's personal resources. What began, in all probability, as a modest endeavor to close the gaps in the existing Mahler literature—a miscellany, pre-de la Grange, of personal recollections, letters, anecdotes and sketchy biographical detail—has grown, year by year to a source book on Mahler unprecedented in scope. Utilizing his own financial resources, de la Grange has underwritten research into the press accounts of Mahler's activities in every community in which he worked on the way from the lowly "spa" (Bad Hall) in which he began his conducting career, to Vienna, and on to New York. Among them were Llubljana, Olomouc, Kassel, Leipzig, Prague, Budapest and Hamburg.

It is one of the standard contentions about Mahler that his life would have been different had he won a competition in which he entered the cantata *Das klagende Lied* when he was in his early twenties. It was, he often lamented, the reason why he had to spend so much of his life in "this hell of the theater," at a cost to his time, his temper and his productivity as a composer.

In the eyewitness account provided by de la Grange, the reader is provided with all the information required to decide for himself whether there was total justice in Mahler's complaint, or whether the urge to public performance was a deep-seated, fulfilling part of his artistic impulse. In my own view, the creative and the recreative commitments were, if as opposed as day and night, nevertheless parts of the same psychic cycle. Indeed, the copious information de la Grange provides on the orchestral literature Mahler conducted in the concert hall as well as the operas he produced, offers much that is illuminating on just how he became the kind of composer he did. In other words, though the two careers frequently came in conflict with each other, they nevertheless had an overriding interrelationship.

That de la Grange has, incidentally, produced a multifaceted insight into the musical world of Central Europe between 1880 and 1900 is a dividend on the attention he has directed to Mahler's functioning within it. There are numerous fascinating vignettes of such celebrities as Hans von Bülow, Ferruccio Busoni, Eugène d'Albert, Anna von Mildenburg and Selma Kurz, as well as Hugo Wolf—with whom Mahler shared living quarters when they were students in Vienna—and Richard Strauss, who made much more than a token effort to help his fellow-composers, including Mahler. The extensive appendices include a thorough documentation of all the music, whether songs or symphonies, Mahler composed through the time period of this volume, and more than a few of the many photographs have not been previously reproduced. I. K.

From left to right: Mahler as a boy in Bohemia; student in Prague; young conductor; first years in Vienna Opera.



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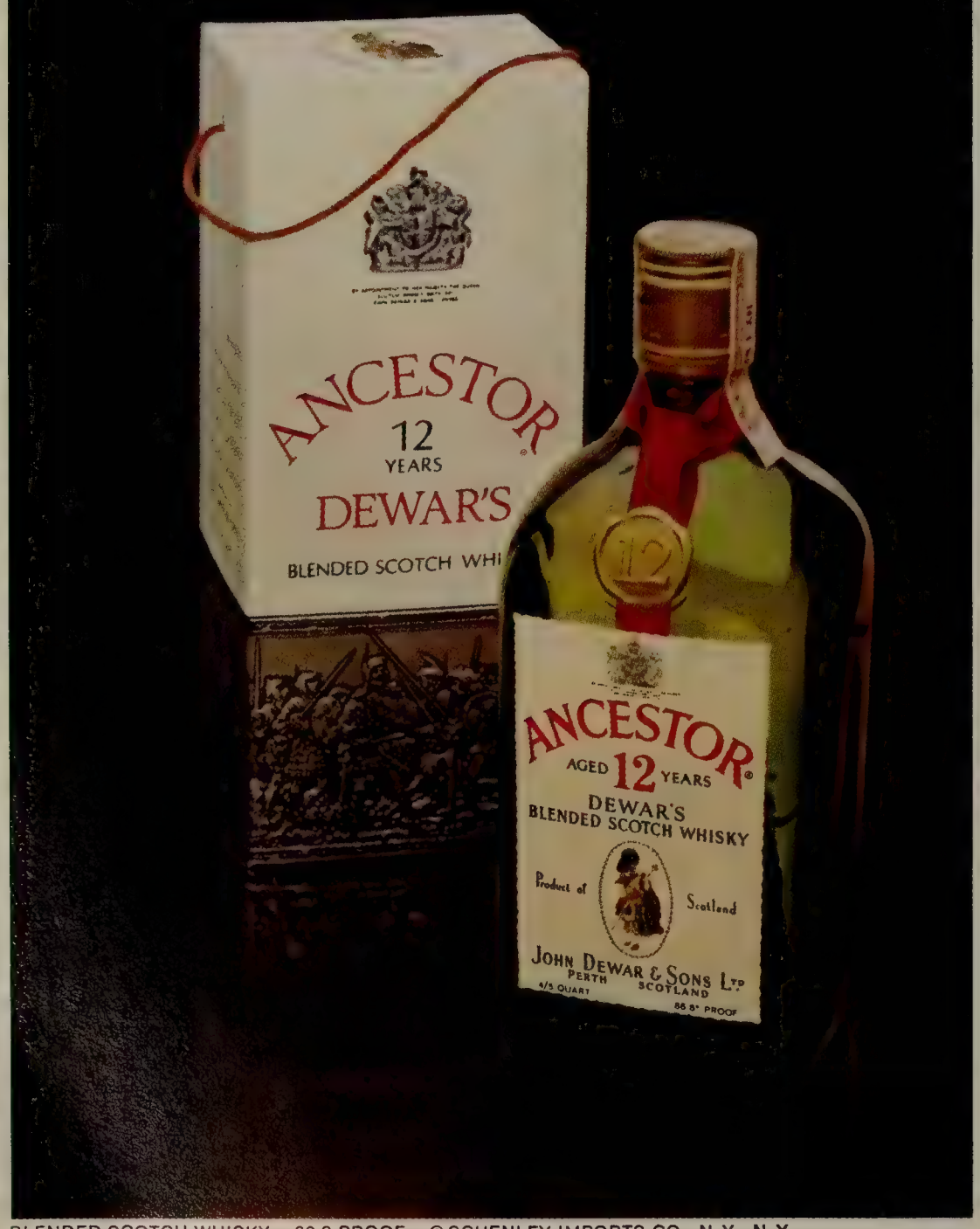
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Controversial Spectrum Concerts Returns

Carnegie Hall's Spectrum Concerts, headed by Michael Tilson Thomas, promise three exciting events on October 24, December 13, and April 18. The series originally began in Boston, in 1971, as an experimental project, the purpose of which was to reach new audiences.

The concept behind the Spectrum series, inaugurated by Mr. Thomas, is to demonstrate maximum contrast among the various works of a given program. This is in opposition to the comfortable, often chronologically arranged order of works concert planners have found to be most acceptable to audiences. "I prefer to make very big time skips," says Thomas, "from century to century, and from aesthetic to aesthetic. I am interested in the fact that the same idea, structural or otherwise, is used in many different ways. Although the idea may be the same, the music that you hear is very different."

Thomas recalled that during the second half of New York's first Spectrum Concert last year (the concert was entitled "Multiples"), there was a very violent reaction to a piece by Steve Reich. It involved a series of changes, and caused near pandemonium. "The notes of that piece were very restricted. The notes were always the same, only the relationships between them changed slightly. I should say that music of that nature, while it has been performed on smaller levels in museums, has never been performed in a major concert series. The audience reaction was mixed for the Reich piece. There were various attempts to stop the performance by people screaming, stamping their feet and applauding. Others charged up the aisles. There were outbreaks of violence, some people threatened one another and there were potential fist fights. Even though the work was extremely loud, there were times when we on stage had to coordinate ourselves by signs, by looking at each other and nodding. We just couldn't hear what we were doing."

Despite the volatile reaction, Thomas did not bring the program to a halt. American audiences have been accused of being placid and unemotional. However, the reaction to new musical compositions is becoming less inhibited and apathetic than it has been in the past. "At the end of the piece," remembers Thomas, "I gave the cutoff and there was one instant of silence and then there was an absolute avalanche of audience reaction. Bravos, boos, screams and every conceivable kind of noise you can imagine. And then there was a prolonged demonstration between those people who were bravoing and those who were booing. They were sort of challenging one another. It came down to an endurance contest between different factions of the audience. I have not seen anything like that in my life. When it slowly built up to a major disturbance, it was a very exciting experience for me. It was almost as if we were on the crest of the future. You don't often get the chance to witness first hand the new wave and old wave battling it out right before your eyes. It felt as if I was witnessing an historic event. Then when the next work followed, which was a piece for six pianos, the people who were very much for the Reich got up and started shouting 'bourgeois trash.' They were trying to get back at the romantics. After it was all over, the letters (both negative and positive) that flowed in were just unbelievable. Looking back now, I think that these are the kinds of experiences that should occur in the concert hall."

If anybody should man an experimental series, devoted to enriching an audience's appreciation of "serious" music, that responsibility should most emphatically rest on Tilson Thomas's shoulders. He sees music not in terms of narrowly defined cubicles of Baroque, Classical, Romantic, Progressive, but as an ongoing, ever-changing cultural metamorphosis. The Spectrum Concerts are a vehicle to attain that very goal. By communicating directly with his audience, 29-year-old Thomas eloquently, yet methodically, brings music to his listeners. He believes that the listener is very capable of appreciating different types of music, whether it be Bach, Wuorinen, Mozart or the Rolling Stones.

With his first New York Spectrum Concerts last year, he dramatically demonstrated that concert programs need not be stilted, conformist and predictable. By way of informality and active, spontaneous discourse with an audience, that archaic barrier of the podium, which only very rarely allows communication between audience and orchestra, can indeed be broken.

Each of the Spectrum Concerts scheduled for the 1973-1974 season will have its own theme. "The music is carefully chosen so that you don't hear the same music over and over again. I am very wary of programs which pre-

Thomas and Wuorinen at Tanglewood, 1972.



sent the listener with one kind of thing. If it is a program of all Romantic symphonists, it can be just as boring as all post-Weber composers. I try to structure the programs so that the ear is constantly challenged and refreshed. The series is called Spectrum Concerts because it deals with concerts from a much broader time spectrum. It contains music from the sixteenth and seventeenth centuries and goes back as far as Medieval music, as well as to music written last week."

October's concert is called "Sound Stretchers." The pieces on the program are representative of composers who attempted to enlarge the sound possibilities of the orchestra, either by adding new instruments or using traditional instruments in unusual ways. "The possibilities of sound," explained Thomas, "are then expanded. The program opens with a work that was commissioned by Louis XIV for a big festival at Versailles; the composer is Mouret. It is a piece for hunting horns, strings and winds and it is important to note that at the time the work was written, wind instruments had a virtuoso tradition behind them. The piece contains some very snappy Baroque music, à la Handel in some ways, but rhythmically it is more interesting. The most controversial work on the program is Wuorinen's Concerto for Amplified Violin and Orchestra. This was written for Paul Zukofsky and for me. It was premiered about two years ago at Tanglewood. In my opinion it is a tremendously important work. Of all the contemporary music that I have done I would rank this as just about the most important. It is like a window to a whole new kind of possibility as to what the concerto can be. The violin has been amplified and the piece has been carefully conceived, so that the levels of amplification work as part of, or against, the total mass of the orchestra. It is worked out brilliantly. It is full of powerful gestures, sweeping long lines and very agitated, brilliant things. It is really a stunner. It had a very controversial premiere, about which much was written. And on the same program there are works by Carlo Farina and Wagner; these are examples of a different kind. We will be doing Wagner's *Forest Murmurs*. Wagner used the orchestra in a very coloristic way. And the piece by Farina is sort of a madrigal comedy for string orchestra. It contains almost all of the avant-garde effects we now associate with the Polish school of music. It is an incredibly brilliant and witty piece. The last work is Stravinsky's Symphony in Three Movements. It is the last big symphony which has become part of the repertory. It is a sound stretcher in that the entire piece is about the Woody Herman Band. Stravinsky was very much influenced by Woody Herman and the whole American jazz thing at that time. You have an extension of symphonic form into a big band jazz concept."

Thomas playing toy piano at 1973 Tanglewood concert.



The December Spectrum Concert will focus on transcriptions for orchestra. "This program takes something that might be written for instrument or voice and transforms it into a piece," explains Thomas. "It then becomes a vehicle for the orchestra. That program contains some very interesting works, among which is the Schoenberg transcription of Brahms's G-minor Piano Quartet. The result is a virtuoso piece for orchestra. There will also be the first New York performance of Ravel's transcription of Schumann's *Carnival*. This is a recently discovered piece. The transcription does not contain the entire piece, but a good deal of the beginning and the last several movements. There are a few middle movements missing. The program will also include a work by Monteverdi, and will begin with a John Cage piece. The audience will not only have the experience of hearing the original pieces, but will dramatically understand how these great composers transcribed them and what kinds of decisions were made."

The final concert of the Spectrum series, in April, will deal with music theater. This will involve the orchestra plus either actors, dancers or singers. "Mozart's divertimentos," says Thomas, "were written for parties. They were not concert pieces. They were aristocratic works. They contained serious movements and dance movements, to which the audience was expected to get up and dance. We are going to recreate one of those salon experiences. There will also be the New York premiere of Lukas Foss's new theater piece, *Orpheus*. It involves electronics and it traces the Orpheus story. There will also be a group of melodramas—nineteenth-century salon stuff. The program ends with Berio's mini-opera for one singer entitled *Recital*. It is a *tour de force*."

An astute musician and conductor, Thomas, through his unconventional approach of systematically pairing heterogeneous works, regardless of the time period that spawned them, is an important liaison between the old and the new. If a common ground can be attained between conservative and *avant garde* quarters, Thomas can construct a universal musical patois that both camps will respond to. "I can't bear it," added Thomas, "when music preaches to people. Or when people do a concert that is supposed to represent some new idea in music and it turns out to be a rather pedantic lecture. It is like saying, 'now here is this medicine. It smells and tastes awful, but believe me, it is really good for you.' Music cannot be that kind of experience. It must be the kind of experience where the artists who are doing it are committed to what they are doing out of a sense of joy or fun. The evening has to work as an event and not just as a manifestation of concert activities. It cannot be in the dissertation department, it has to be in the living event department."

A well structured program should make a firm impact on an audience. Thomas envisions a concert not ending when the actual event terminates but lingering on so its final effects are residual and expanding. "A profound experience an audience can have is when it doesn't leave humming the final bars of the program but when it leaves in sort of a quiet hypnosis. They have heard an event that ends with an intensity of feeling of beauty, but that has an absence of extroverted gesture."

A concert, in so far as it immerses the individual in the event itself, should parallel the theater, says Thomas. "You should have the kind of excitment in concerts that happen in theater. When you go to a performance of *Hamlet*, you know it is going to be different each time you see it. The way it is different is the excitement of going to see it again and again. But unfortunately, because of phonograph records, music has gotten into the box of how much the same it will be, and that is not a good thing. I am a great lover of Schumann, and Schumann's music is relegated to a less than ideal position because it is not supposed to be well orchestrated. It is on the other hand perfectly well orchestrated. The point of it all is that there are many similar pieces that are the greatest masterworks ever written and they are put into a context that is often misleading. That is very important, the recasting of the works that are in the traditional repertory. Each generation really has the responsibility of completely redefining what the standard repertory is, what it is all about, and what universals our own particular time seems to find the most important. That is why I disagree with those who say we should continue doing what Furtwängler did, what Toscanini did or what anyone else did. I don't want music to be limited either by time or by culture."

The first Spectrum Concert probes the sound world of the orchestra; the second examines given pieces of music for smaller ensembles; and the third and final program explores what surrounds various pieces of music, be they words, gestures or action, that inevitably change the listener's reaction to the music itself. All in all, this year's Spectrum series will be a new and welcome kaleidoscopic romp through music's past, present and hints of the future.

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Duo Returns to Carnegie Hall

Cleo Laine and John Dankworth, who make a return visit to Carnegie Hall on Wednesday, October 17, provide one more confirmation of the internationalism of jazz. Though neither is American born—and each is of a separate nationality—they have made a place for themselves among the most respected performers in their chosen field.

Forty-five-year-old Cleo Laine's unique vocal style runs the gamut of jazz, gentle swing, rock, torchy ballads and folk lieder to operetta. Of West Indian-British lineage, her voice has been compared to Sarah Vaughn's, with its richly colored lower register and its flexibility in executing sweeping virtuosic jumps into the upper register. Vocally, she can reach a G above high C. Miss Laine has appeared with symphony orchestras, notably in performances of Schoenberg's *Pierrot Lunaire,* and in a recording of Sir William Walton's *Facade.*

At age three, she gave her first public performance at a community variety show, and by 18 she had worked as a hairdresser, milliner, clerk, librarian and even a cobbler. In 1958 she married John Dankworth and began appearing with his band as a featured act, at the same time pursuing an active career in the theater. She played both Hippolyta and Titania in a West End production of *A Midsummer Night's Dream, Hedda Gabler* at Canterbury and replaced an ailing Lotte Lenya in a production of the Weill-Brecht *The Seven Deadly Sins* in Edinburgh.

Picking up an inexpensive clarinet while still a boy, John Dankworth envisioned himself as another Benny Goodman. The clarinet opened the initial musical door, laying the foundation for composing, arranging and playing with some of the world's finest jazz instrumentalists.

Cleo Laine and husband John Dankworth make for a compelling musical union. Her ability to freely improvise around John's horn-playing, to encircle melody with a spiraling vocal technique, has prompted critics to call her a jazz singer of exceptional grace and technical facility. There is an elasticity to her style that permits her to encompass a wide spectrum of musical ground, from casual scat singing in the Vaughan/Fitzgerald manner to the demands of Shakespeare and Ogden Nash poems in musical settings by her husband.

Following their Carnegie Hall appearance on April 26, 1973, the following response came from the New York press: ". . . England has given Noel Coward to the musical stage, the Beatles to rock and Mantovani to schmaltz. But try as it might, it has not been able to make a major contribution to that indigenous American art form, jazz. Except, that is, for gin and Cleo Laine."

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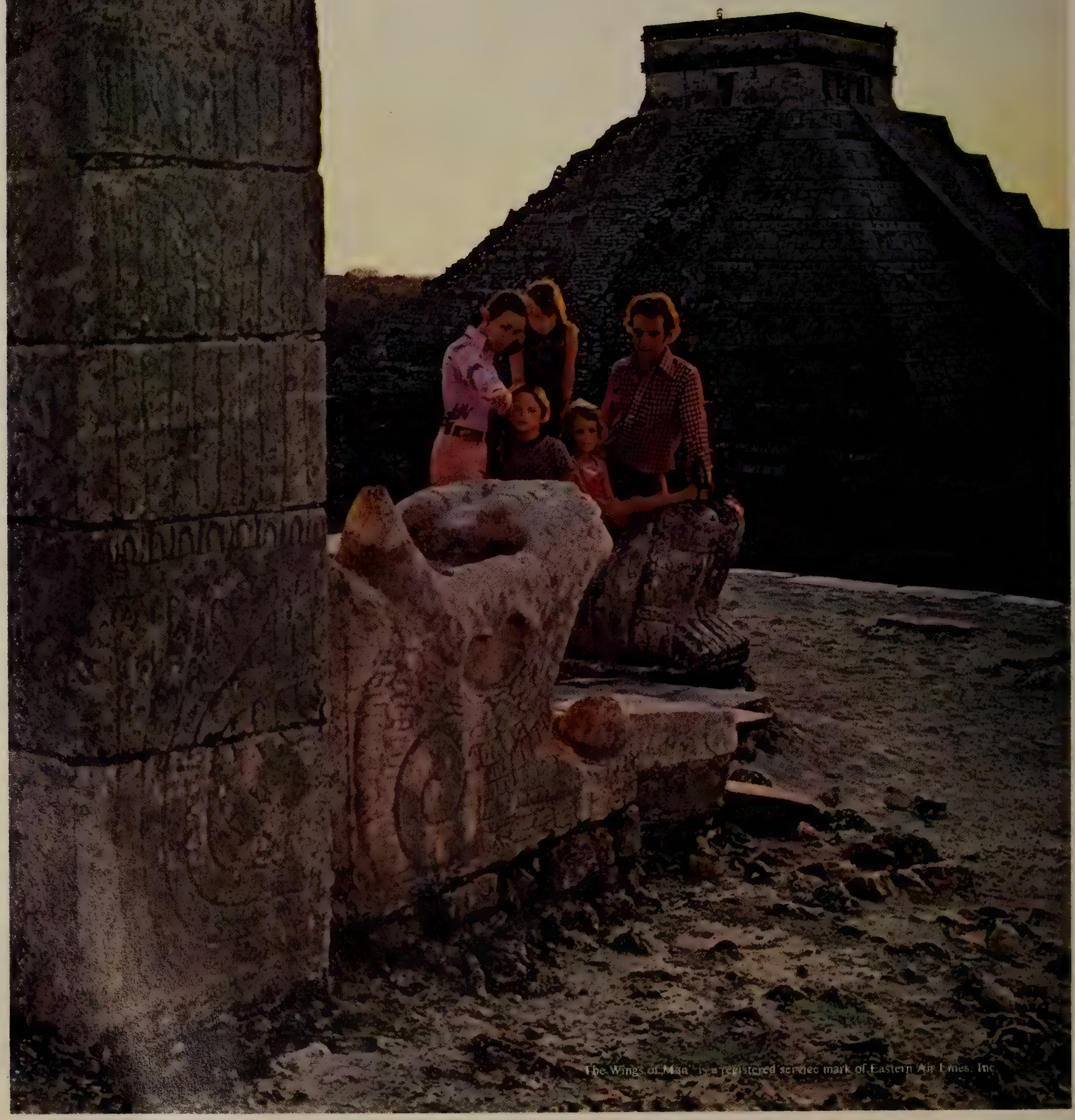
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Saturday Evening, October 13, 1973, at 8:00

Seiji Ozawa *Conducting*
CHRISTOPH ESCHENBACH, *Pianist*

BEETHOVEN ***Concerto for Piano and Orchestra No. 5 in E-flat major, Op. 73 ("Emperor")**
Allegro
Adagio un poco mosso
Rondo: Allegro ma non troppo
CHRISTOPH ESCHENBACH

LIGETI **"Melodien"** (First New York Performance)

INTERMISSION

BRAHMS ***Symphony No. 1 in C minor, Op. 68**
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Adagio—Allegro non troppo ma con brio

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NOTES ON THE PROGRAM

Concerto for Piano and Orchestra No. 5 in E-flat major, Op. 73 ("Emperor")

LUDWIG VAN BEETHOVEN
Born December 15/16, 1770, Bonn; died March 26, 1827, Vienna.

Notations for the last of Beethoven's piano concertos appear in the books of sketches after those for the Choral Fantasia; they date from 1808 or 1809. He completed the work in the summer or early autumn of 1809. The conditions in Vienna at that time were anything but conducive to creative contemplation, and it is additional proof of Beethoven's powers of absorption and isolation in his art that he could compose this work of proud assertion, and others as well, in such a period.

The vanguard of the French army marched upon Vienna, and when the Archduke Maximilian refused to capitulate, erected a battery on the Spittelberg and opened fire on the night of May 11, with twenty howitzers. The population crowded indiscriminately into every possible underground shelter (a reminder to us that methods of warfare have since changed only in the direction of deadliness). Beethoven's windows on the Wasserkunst Bastei, chosen for their outlook, were in direct line of the bombardment. He fled to the house of his brother Karl on the Rauhensteingasse, and crouched in the cellar, holding a pillow over his head to spare his poor, sensitive ears the pain of the concussive reports. Shells were fired into the city without cessation throughout the night. Many houses burst into flames; wounded civilians were carried through the streets to safety. On the following afternoon, Vienna capitulated—it could have done nothing else—and forthwith endured the French occupation for the two months that remained of the campaign. Napoleon set himself up in state at the Schönbrunn Palace once more. General Andréossy had issued a proclamation to the inhabitants of Vienna, assuring them of the good will of his sovereign the Emperor Napoleon, "King of Italy, Protector of the Confederation of the Rhine." On May 15th the Commandant Razout quartered the soldiery upon all lodgings in Vienna. Next, a levy was imposed upon house rentals, whereby a quarter of Beethoven's rent money went to the conquerors. Beethoven's well-born acquaintances had for the most part fled to other parts. The parks about Vienna, his favorite haunts in the summer season, were closed to the public until the end of July. Young Rust met him one day in a coffeehouse and saw him shake his fist at a passing French officer, with the exclamation: "If I were a general, and knew as much about strategy as I know about counterpoint, I'd give you something to do!"

In spite of these disturbing conditions, Beethoven probably completed the *Lebewohl* Sonata at this time, as well as this Concerto and the String Quartet Op. 74 (called the *Harp* Quartet); he also devoted many hours to the laborious task of copying extracts from earlier musical theorists for the use of his aristocratic pupil of twenty-two, the Archduke Rudolph. It was to the Archduke that Beethoven dedicated the Concerto, and the Sonata as well, the titles of the movements—"Farewell, absence, and return"—being occasioned by this gentleman's flight from existing conditions in Vienna. The tonality of E flat seems to have possessed Beethoven at the time, for the Concerto, the Sonata and the Quartet are all in that key.

The Concerto was performed at Leipzig by Johann Schneider, probably towards the end of 1810, about the time it was sent to the publisher. The concert was reported a success, the *Allgemeine Musikalische Zeitung* stating that a numerous audience was moved to "a state of enthusiasm that could hardly content itself with the ordinary expressions of recognition and enjoyment."

JOHN N. BURK

"Melodien"

GYORGY LIGETI
Born May 28, 1923, Discsösventmarton, Hungary; living in Hamburg.

It is ironic that Ligeti is best known for *Atmosphères,* the work used by Stanley Kubrick in the film *2001*: the piece was used without Ligeti's knowledge or permission, he was unimpressed by the movie, and angered by the juxtaposition of his work with that of Johann and Richard Strauss. "My music," he wrote, "as a background for the apes and mystical stone or metal blocks, is transformed into Kitsch." Nevertheless, the publicity was inescapable and cannot have helped being to Ligeti's advantage.

Born in Hungary, he spent most of his life as student and teacher in Budapest until the Revolution of 1956, when he fled his country. After two years working at the Electronic Music Studio of the West German Radio in Cologne, he settled in Vienna. He has taught in many of the European centers for contemporary music, has been guest professor of composition in Stockholm and has taught at Stanford University in this country. This year he became a professor of composition at the Hamburg Conservatory.

Ligeti completed *Melodien* in 1971. He wrote it for the city of Nüremburg in honor of the quincentenary of the birth of Albrecht Dürer. It was first performed there in September 1971. The American premiere was given in April 1972, by the Los Angeles Philharmonic Orchestra, conducted by Zubin Mehta. At the time of its composition, *Melodien* marked a new departure in Ligeti's style: his music in the past had emphasized instrumental texture and color. But in this new piece he concerned himself more emphatically with rhythm and, as one would expect from the title, melody. It is a work for virtuoso players and the score is extremely complex. During its twelve minutes or so, there is a gradual crescendo, leading to an intense climax before a final "fadeout." For the performance in Los Angeles, Ove Nordwall wrote: "It is unlikely that you will hear the "melodies" of the title because there are so many of them occurring simultaneously; but you should get the *feeling* that the melodies are there—creating subtle harmonies through their vertical combinations, harmonies changing in seemingly erratic tempi, and which disappear as soon as you notice them." *Melodien* is scored for flute, piccolo, oboe, oboe d'amore, clarinet, bassoon, two horns, trumpet, trombone, tuba, piano, celesta, timpani, crotales, glockenspiel, metallophon, xylophone and strings.

ANDREW RAEBURN

Symphony No. 1 in C minor, Op. 68

JOHANNES BRAHMS
Born May 7, 1833, Hamburg; died April 3, 1897, Vienna.

It is not without significance that Brahms required twenty years to complete his First Symphony and that only in his forty-second year was he ready to present it for performance and public inspection. An obvious reason, but only a contributing reason, was the composer's awareness of a skeptical and in many cases a hostile attitude on the part of his critics. Robert Schumann had proclaimed him a destined symphonist, thereby putting him into an awkward position, for that was in 1854 when the reticent composer was young, unknown and inexperienced. When two years later he made his first sketch for a symphony he well knew that to come forth with one would mean to be closely judged as a *'Symphoniker,'* accused of presuming to take up the torch of Beethoven, whose Ninth Symphony in the course of years had nothing approaching a successor. Brahms was shaken by this thought. The most pronounced skeptics were the Wagnerians who considered the symphonic form obsolescent. A symphony by Brahms would be a challenge to this point of view. Brahms, hesitant to place a new score beside the immortal nine, was nevertheless ambitious. His symphonic

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Angel

thoughts inevitably took broader lines, sturdier sonorities and more dramatic proportions than Schubert's, Schumann's or Mendelssohn's.

He approached the form cautiously and by steps, not primarily because he feared critical attack, but because, being a thorough self-questioner, he well knew in 1856 that he was by no means ready. As it turned out, twenty years was the least he would require for growth in character, artistic vision, craft. These twenty years give us plentiful evidence of such growth. From the point of view of orchestral handling, the stages of growth are very clear indeed. His first orchestral scores, the two serenades (1857–1859), were light-textured, of chamber proportions as if growing from the eighteenth century. The D-minor Piano Concerto, completed after a long gestation in 1858, had grandeur of design, was at first intended as a symphony, and became in effect a symphonic concerto, a score in which the composer could not yet divorce himself from the instrument of his long training to immerse himself entirely in the orchestral medium. The *Haydn* Variations of 1873 show that he had by this time become a complete master of orchestral writing but indicate that he was not yet ready to probe beneath the surface of agreeable and objective lyricism.

Nevertheless the earlier Brahms of 1856, the Brahms of twenty-three, was already the broad schemer whose tonal images were often dark, often wildly impetuous. He was then in his 'storm and stress' period, when he was deeply disturbed by the misery of the Schumann couple whom he loved, anxious for the master in the last stages of his insanity, concerned for the distraught 'Frau Clara.' This was the openly romantic Brahms who had not yet acquired a sobering reserve in his music, who was at the moment looked upon hopefully by Liszt as a possible acquisition for his neo-German stronghold at Weimar.

This violent mood found expression in the D-minor Piano Concerto, first conceived as a symphony in 1854. Two years later, similarly inclined, he sketched what was to be the opening movement of the C-minor Symphony. The Concerto required four years to find its final shape. The Symphony took much longer because the composer had far to go before he could satisfy his own inner requirements. Another composer would have turned out a succession of symphonies reflecting the stages of his approach to full mastery. Brahms would not commit himself. It was not until 1872 that he took up his early sketch to re-cast it. He composed the remaining three movements by 1876.

The Symphony thus became a sort of summation of twenty years of growth. Some of the early stormy mood was retained in the first movement. The slow movement and scherzo with their more transparent coloring were a matured reflection of the lyric Brahms of the orchestral variations. The finale revealed the Brahms who could take fire from Beethoven's sweep and grandeur and make the result his own.

In the same tonality as the Fifth Symphony, Brahms's First begins darkly, proceeds with dramatic power, and in the last movement emerges Beethoven-wise, in a resplendent C major. Brahms was aware that there would be derisive comparisons. He knew that the broad hymnlike C-major theme would be called an imitation of the theme of Beethoven's *Ode to joy.* The character was similar, the shape of the notes was not. He faced such comparisons knowing that his Symphony followed but did not imitate Beethoven—its strength was his own. Its strength was also the strength of integration, so pervasive that the movements, traversing the earlier and the intermediate Brahms, became a coherent unity.

JOHN N. BURK

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MEET THE ARTISTS



Seiji Ozawa, Music Director of the Boston and San Francisco Symphony Orchestras, was born in Hoten, Manchuria, in 1935. A graduate of the Toho School of Music in Tokyo, he went to Europe in 1959 and won the first prize at the International Competition of Conductors at Besançon. One of the judges, Charles Munch, invited him to Tanglewood to be a conducting student, and the following year he received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center. He became one of the New York Philharmonic's assistant conductors in 1961, and since that time he has appeared extensively with many of the world's greatest orchestras. Appointed Music Director of the Toronto Symphony beginning with the 1965-1966 season, he resigned that post after three seasons to devote himself to guest conducting. Mr. Ozawa began his inaugural season as Music Director of the San Francisco Symphony in December, 1970, and this fall he became Music Director of the Boston Symphony Orchestra as well. His many recordings for the Deutsche Grammophon, RCA and Angel labels include performances by the Boston Symphony of works of Stravinsky, Orff and Berlioz.



Born in Breslau, Germany in 1940, **Christoph Eschenbach** first studied piano with his mother. In 1950, when his family moved to Hamburg, he began his studies with Eliza Hansen, herself a protege of Artur Schnabel and Edwin Fischer. Graduating from the Hamburg Academy of Music with highest honors, Mr. Eschenbach went on to win the Steinway Young Pianists' Award in 1951 and 1952, the Deutscher Hochschulen Competition in 1959, the Munich International Music Competition in 1962, and the Concours Clara Haskil in 1965 of which he was the first recipient. His North American debut was sponsored by the West German Government at Montreal's Expo '67, and he was brought to the United States in 1969 by the late George Szell as guest artist with the Cleveland Orchestra. In the summer of 1971 he joined the Boston Symphony for a concert at Tangelwood and was a soloist at Lincoln Center's "Mostly Mozart" Festival. Since that time, Mr. Eschenbach has appeared with the Orchestras of San Francisco, Pittsburgh, Buffalo and Detroit and had recitals in Washington, D.C. and Cambridge, Mass. He has recorded more than twenty discs for DGG records, and returns to the United States this season for concerts with the National Symphony Orchestra in Washington, D.C. as well as with the Chicago Symphony Orchestra.

The next concert in the Boston Symphony Orchestra series will take place on Saturday, December 15 at 8:00, when MICHAEL TILSON THOMAS will conduct Brahms-Schoenberg Piano Quartet in G minor and Brahms Piano Concerto No. 2 with MALCOLM FRAGER, pianist.

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The New York Jazz Museum's (125 West 55th Street) fourth exhibit, which will be running into November, explores the Bebop era.

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New Concerto by Wuorinen

Charles Wuorinen is the rarest phenomenon on the American musical scene, an unhyphenated composer. He is not a conductor-composer, a pianist-composer, or a professor-composer. He is, to some slight extent, a teacher-composer, but he is basically, and prevailingly—as will be demonstrated when his Concerto for Amplified Violin and Orchestra is performed at the October 24 Carnegie Hall concert of the Buffalo Philharmonic under the direction of Michael Tilson Thomas—a conductor-composer.

This is not altogether a matter of volition with Wuorinen, rather more a matter of temperament. As recently as 1971, he was an assistant professor of music at Columbia University. But some confrontation relating to attitudes and inclinations brought matters to a head. In the thoughtfully vague term applied to the outcome in one printed source, Wuorinen was "de-accessioned." Perhaps "canned" would have been too truthful a terminology?

However, this leaves some doubt that the outcome was wholly against Wuorinen's true inclination. Interestingly, his father was also a professor at Columbia. Hence, he speaks with more than casual contact with the academic world that a professor-composer is "a teacher first, a politician second, and a composer third." Having flunked the requirements for professorship, Wuorinen has accepted an identification with the Manhattan School of Music, where his work is professional rather than academic, and without any political over, or under, tones.

Inasmuch as Wuorinen's idiom is not conducive to the windfall that comes with an unexpected commercial success or the fallout of a much-heard, much-purchased recording, some other mechanism must enter into the sequence of income and outgo. To judge from his curriculum *vitae,* it might be described as "public money," in the form of awards, grants and commissions. In the years since 1954, when, at age 16, he was recipient of a New York Philharmonic Young Composers Award, Wuorinen has rarely been without prizes, grants or fellowships. Supplemented by commissions for specific works from the Koussevitzky Foundation, the Berkshire Music Center, Columbia University, the National Opera Institute, the Ford Foundation and a dozen others, Wuorinen's grants-in-aid over a 20-year period are close on to 60, or about three a year. Not a cushion to rest upon, perhaps, but a floor on which to rear a structure through accessory effort.

Among the "others" not identified above, which have assisted Wuorinen's quest for identity without indemnity is the Fromm Music Foundation, under whose enlightened patronage he was able to create the Concerto scheduled to have its New York introduction in late October. Some confusion has arisen from its utilization of an electronically-assisted violin. This has caused the instrument to be categorized as "new," otherwise unrelated to the Strads, Amatis and Guarneris of the past.

The facts are almost wholly otherwise. The instrument is, per se, the conventional one: the older the better. The singularity begins with the bridge, that small carved construction which earns its name by supporting the strings at the point where the bow causes them to vibrate. The vibrations are, normally, transmitted by the bridge to the body of the instrument, to produce the sound that is heard. The instrument for which Wuorinen has written utilizes what is identified as the "Barcus-Berry" bridge, presumably after those who devised it. It functions somewhat like the electrified guitar. But, instead of taking its sound from the body, the Berry-Barcus item feeds the sound from the contact on the bridge to the chain of elements—pre-amp, amplifier, speakers—which reproduce it. Almost inevitably, the performer is the gifted Paul Zukofsky, whose special field is the contemporary violin concerto and whose particular knack is finding a digital way to the solution of insoluble technical problems. He has been the soloist at the two performances preceding the forthcoming one in Carnegie Hall: at Tanglewood in the Berkshire Music Center, where it was first performed in August 1972, and in Buffalo, where it was heard in April of this year. Both performances were under the direction of Michael Thomas.

In addition to a nearly full-time involvement with his own creativity, Wuorinen has concerned himself with the Group for Contemporary Music at Columbia University (of which he was a founder in 1961), the American Composers Alliance, and ISCM (International Society for Contemporary Music). In all of these he has brought to bear his conviction that contemporary music, especially of symphony orchestra dimensions, needs to be heard before it can be appreciated. Wuorinen argues that if the conventional underwriters of such entities do not see their way to bringing this about, other ensembles, especially created for the purpose, should be funded and empowered to carry out a now neglected, vitally necessary function.

GREAT AMERICAN DESIGNERS

BY JOANNE WINSHIP

One-two, button your shoe. Three-four, close the door. Five-six, pick up sticks—or pins! And picking up pins was just what Adolfo was doing for the late Balenciaga 20 years ago, enjoying every minute of it.



Adolfo Sardina (his real name) felt the urge to design from an early age. His elegant aunt, Señora María Lopez, was the only person, however, who encouraged his creative talent and helped him make his way to Paris, where he met Balenciaga and was apprenticed to the Master.

His heart and sights, however, were set on New York. In 1954 shortly after arriving here, Adolfo became the designer for the milliner Emme. "Adolfo for Emme" was soon widely known and recognized as one of the best millinery labels. One year later, Adolfo won a Coty Award, fashion's most coveted, as a milliner.

But he felt the need to continue learning more about clothes, accessories and all phases of design. When an old friend from Cuba, a dressmaker and teacher of dressmaking, came to New York, he studied with her, learning everything from the neck down, and became knowledgeable about every conceivable fabric. He never stopped studying while turning out beautiful hats.

In May of 1962, with a loan of $10,000 from his friend, fashion designer Bill Blass, Adolfo left Emme and opened his own atelier—still as a milliner—with workrooms on East 56th Street, where he remains to this day. In 1963 he started adding what he describes as "bits and pieces" to his millinery collection. Those bits and pieces have grown and grown, like Topsy, until today Adolfo ranks as one of the great designers of our time.

His first client was Gloria Vanderbilt (Mrs. Wyatt Cooper). An artist in her own right, she describes how she and Adolfo from their first meeting were "on the same wave length," having instant rapport. He immediately understood her feeling for fantasy and the joy of living that she imparts in her paintings and collages. Her collection of patchwork quilts were just that until she took them to Adolfo. He immediately became inspired. He designed two gowns for Gloria using velvet and cotton quilts, basing them on her collage of Queen Elizabeth I, which he had seen in her studio. They are now in the fashion collection of the Victoria and Albert Museum in London.

Gloria came up with another unexpected fabric—felt. Again she turned to Adolfo. Again he understood and designed for her marvelous capes based on French gendarmes' capes.

Today Adolfo is probably most famous for his crochets. He did his first crocheted dresses for Gloria. They have become so much in demand all over the country that he has had to establish special factories in Queens to produce them. They started as long dinner dresses but have evolved into short dresses and suits as well. They are covered up and simple, with a little cardigan of the same crochet thrown over the shoulders. Popular as sweater sets over skirts and pants for sport, they are at their best as the long, understated slinky look for evening. The specialists in making these crochets are Chinese who work both by hand and by machine. It was from these workers that Adolfo himself learned to crochet and put all the pieces together, always a hand operation. He visits his factories every morning and can make an entire dress himself from start to finish.

Adolfo loves to sew and is never without a silver thimble on his finger. His thimble is as much his trademark as are his T-shirt and old khaki slacks. Unlike others in his field, he has no plush office of his own. While he has had to expand his workrooms, his atelier is still the same small, rather chaotic little room it was when he opened. His clients, both famous and unsung, are apt to have a fitting in a tiny room where the wall is lined with hats on pegs. Yes, he still makes hats, and they are shown with all his collections as part of the total look. But he has given up pushing them or even trying to talk his ladies into wearing them. The lack of interest in hats today is simply part of the evolution of our times, he says realistically.

His own office is a hole in the wall, barely big enough for a small chair pushed into a tiny, cluttered working space. Opening the doors of the tiny elevator that transports one to the total world of Adolfo, one would never guess that this shy and simple little man is The Master himself. Off in a corner, with a minimum of space, are his assistants—Vincent, Oscar and Jay—for whom he has the utmost respect. The gal who runs the atelier, without whom none of them could manage is Elizabeth. It's a homogeneous "family," and everyone in the family circle does a bit of everything. If Adolfo is fitting one client, Jay and Oscar may be fitting another. If Elizabeth is busy with an order or a problem, Vincent may answer the phone or show the head seamstress how to scallop a hem this way instead of that.

Adolfo's wholesale operation is just as important as his private clientele, which includes Charlotte Ford, Paulette Goddard, Mrs. William Clay Ford, Mrs. David K. E. Bruce, Mrs. Angier Biddle Duke and Mrs. Charles Engelhard. His collection is found exclusively at Saks Fifth Avenue, from coast to coast, the only retail store in America that carries Adolfo. One of the new designers who never sketches, he begins by draping on his favorite live model; then he cuts and makes his patterns in toile canvas. No wonder he won a special Coty Award in 1969 for the overall perfect look.

His work is his whole existence. When he can spare a day or so in the summer, it is to bask at the beach. He lives on Manhattan's East Side in a modern apartment with two pugs, Victoria and Alexander, surrounded by 18th-century Caribbean antiques and paintings both modern (he favors Alexander Liberman) and old.

To update the nursery rhyme:—Seven-eight, Adolfo's great. Just ask any of his fans!

At left: Gloria Vanderbilt in white crocheted gown, trimmed with ostrich feathers, designed by Adolfo to wear at the Swan Ball in Nashville, Tennessee, last June.

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AMERICAN EXPRESS

SELF-GOVERNING AMERICAN SYMPHONY ORCHESTRA

When Leopold Stokowski, the American Symphony Orchestra's founder (in 1962) and chief conductor, retired in the spring of 1972, the organization went into a temporary coma for a season. During that period its members decided that they would not let the Orchestra die while still in its infancy. To perpetuate a tradition inaugurated by Stokowski, the members of the Orchestra voted to assume all artistic and administrative responsibilities, thus becoming the first self-governing orchestra in the United States. It is now manned by a five-member managing board selected by the Orchestra's Board of Directors, which has made plans for a five-concert series in Carnegie Hall, beginning on October 22.

Arthur Aaron, the Orchestra's Personnel Manager and also a member of its Managing Committee, recalls that the genesis of the cooperative idea began to take substantive shape from many Orchestra member meetings. Subsequently they became incorporated and elected a representative group of players to determine the administrative affairs of the Orchestra. "The musicians and all the people involved with the American Symphony Orchestra," says Aaron, "wanted very much to have an orchestra. We were also intrigued with the self-governing concepts and of having things the way the musicians would like to have them. Everyone was deeply involved."

Aaron said that the Orchestra's ten-year history was a rather remarkable achievement, Leopold Stokowski having organized the Orchestra in 1962 at the age of 82. "The premise of the Orchestra," recalls Aaron, "was to give young people a chance to perform at a professional level with distinguished conductors, and learn the repertoire rather than waiting years before joining a major orchestra. It has tried to provide programs at 'reasonable' prices. In ten years Stokowski built what we consider a pretty good track record. He performed a number of new compositions, did nine recordings, and played all over the place. We made ourselves a service orchestra, under Maestro Stokowski's direction. Because he worked so hard to build this Orchestra, we just didn't want it to die. That was the initial motivation for keeping the organization intact."

By establishing a cooperative nucleus the individual musicians are able to decide who their conductors and soloists will

be, thus being more than just cogs in the symphonic machine. "Also the concept of working for one's self instead of working for someone else was a persuasive incentive," Aaron explained. "The Orchestra previously worked on a non-contract basis. And many people thought that we were just a freelance orchestra. That is not true. Everybody in the Orchestra was auditioned by Mr. Stokowski and I would say that about 90 percent of the Orchestra remained stable over a long period of time. Because it was the kind of orchestra it was, it attracted not only young people but also a number of highly qualified wives and mothers, who did not want full-time employment and required a certain amount of career freedom."

According to Aaron, over the last 30 years the opportunities for serious symphonic classical musicians has been dwindling. "So many musicians, because of family obligations, were forced to depend on commercial work. But that is not as satisfying as playing with a symphony orchestra under a great conductor. Our members do not devote all their time to the Orchestra. At some point in the future it might afford a full-time place for everyone. And as far as compensation is concerned, everything is based on local union scale. Like any other orchestra we are guided by union regulations and working conditions." The crucial factor for Arthur Aaron, the five-man Management Board and the members of the Orchestra is the open communication line that gives them a voice in the intricate functioning of the organization. "For instance," stated Aaron, "our Music Director, Kazuyoshi Akiyama, consulted with the Board as to what the Orchestra wanted to play, and then discussed with us what he wanted to conduct. And each of the soloists scheduled for the season—Morton Gould, Sergiu Comissiona, Lorin Hollander, Jerome Hines, etc.—consulted us as to what they wanted to do. Each of our musicians knows that it is his orchestra. As a result, everyone puts his energy into the effort. They are playing, in a sense, for themselves."

For the future, Aaron hopes to develop new audiences and find new outlets. The school system was cited as an ideal outlet. In its early stage now, the Orchestra will be working on educational programs designed for small children. This hopefully will blossom into neighborhood concerts, further broadening the Orchestra's scope. "We are very anxious to establish Sunday afternoon concerts," says Aaron. "That is an important time segment that meets the problem for people who are otherwise occupied during the week, or don't want to go out at night."

Aaron concluded by saying that funding is, as always, the usual obstacle that faces all orchestras. The Orchestra has applied for subsidy at both the state and federal levels.

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Remembering Klemperer

David Cairns, who is well known as a contributor to the New Statesman *and other English publications, as well as an expert on Hector Berlioz, has chosen* Responses *as the title for his new book of musical essays (Alfred A. Knopf, New York 1973; $8.95) And an appropriate choice it is, for what is criticism about but responses? As well as providing a sample of the diversity and interest of its content, the paragraphs here reproduced * comprise an appropriate commentary on the musical character of the late Otto Klemperer, whose death on July 6, 1973, closed a long life in music.*

* From the book *Responses* by David Cairns. Copyright (C) 1973 by David Cairns. Reprinted by permission of Alfred A. Knopf, Inc.

In the seventeen years since he began appearing regularly in London, Otto Klemperer has become an object of such veneration that it is hard to discuss him rationally: the musician is entangled in the myth. To some extent that is normal. The conductor is a natural cult-object; the impact of his interpretations can never be wholly dissociated from the image that people have of him. But special factors have been at work. Any foreign conductor over the age of 70 is eligible for that mysterious process whereby, in English lore, a Kapellmeister is transformed into an old master. When the conductor has overcome by sheer strength of will an illness that would have killed most men and which leaves him permanently crippled yet carrying on with a magnificent disregard of his disabilities, and when on top of that he is known for his caustic wit, disconcerting bluntness, and utter indifference to appearances, he qualifies as an institution; and once we institutionalize an artist, it hardly matters what he does: his spell is sufficient.

Occasionally, when Klemperer's gaunt frame, having been helped onto the platform by attendants, sits there almost immobile throughout a long movement, I have caught myself wondering whether it would make any difference if he were not actually alive: like the lifeless body of El Cid leading the armies of Christ to victory, the aura of the man would bring the evening to its triumphant conclusion just the same. But that would merely show the validity of the Klemperer myth. The spell creates the performance not only in the minds of the audience but also in the minds of the orchestra giving it; but it is founded on fact. There is more than sentimentality in the equation of extreme physical suffering endured and conquered with an understanding of Beethoven's music (especially the heroic Beethoven of the Third and Ninth symphonies and *Fidelio*), just as there is more than mythology in the Kapellmeister-to-old-master alchemy, age itself conferring an extra allowance of the wisdom, authority and detachment that help to make a great conductor. What Klemperer does, or what he causes his orchestra to do, is demonstrably remarkable. Its worth is seen in all that his performances, of Mozart, Schubert, Wagner and Bruckner as well as Beethoven, have meant not merely in ritual satisfaction but in enlightenment, joy and consolation to countless thousands. Such experiences are the material of myth.

Choosing almost at random from my memories of Klemperer's performances, I recall the indescribable excitement of the long crescendo which heralds the arrival of Lohengrin in the first act of the opera, when Klemperer conducted it at Covent Garden; the superb control of the diminuendo at the beginning of Leonora No. 3, the darkening of colour spreading over the music as the descending C major scale settles onto the pianissimo F sharp, and the still deeper hush of the modulation into A flat; the wonderful blossoming of phrase, near the end of the adagio of the Ninth Symphony, when the theme returns after the first of the fanfares, and the huge expansion of perspective at the turn into D flat major; the combined gravity and serene absence of effort in the March of the Priests in *The Magic Flute*; in the same work, the ability to place and accent the most apparently ordinary things, like the simple octaves and tonic chords which intersperse the voices in the D major priests' chorus, so that they are charged with unutterable mystery; the epic scale of his grandest conceptions, whether of Beethoven or Schubert or of Richard Strauss, and the emphasis on firm, ringing horn tone which is a vital part of it; the command of ample, unforced orchestral sonority, which perhaps comes to a conductor only when he no longer strives for it, and which enables Klemperer, in the finale of the Pastoral Symphony, to produce out of an already full fortissimo a sudden blaze of sound for the four final bars of the climactic tutti (an effect that is not indicated in the score but that is justified harmonically, Klemperer's *fff* coinciding with the great culminating chord of the ninth); the feeling for the clinching detail of dynamics and colour: the overwhelming effect of the trumpets' entry in the Prelude to *Tristan*, or the magnificently decisive underlining of the forte that follows the four fortepiano chords at the end of the development section of the overture to *Don Giovanni*.

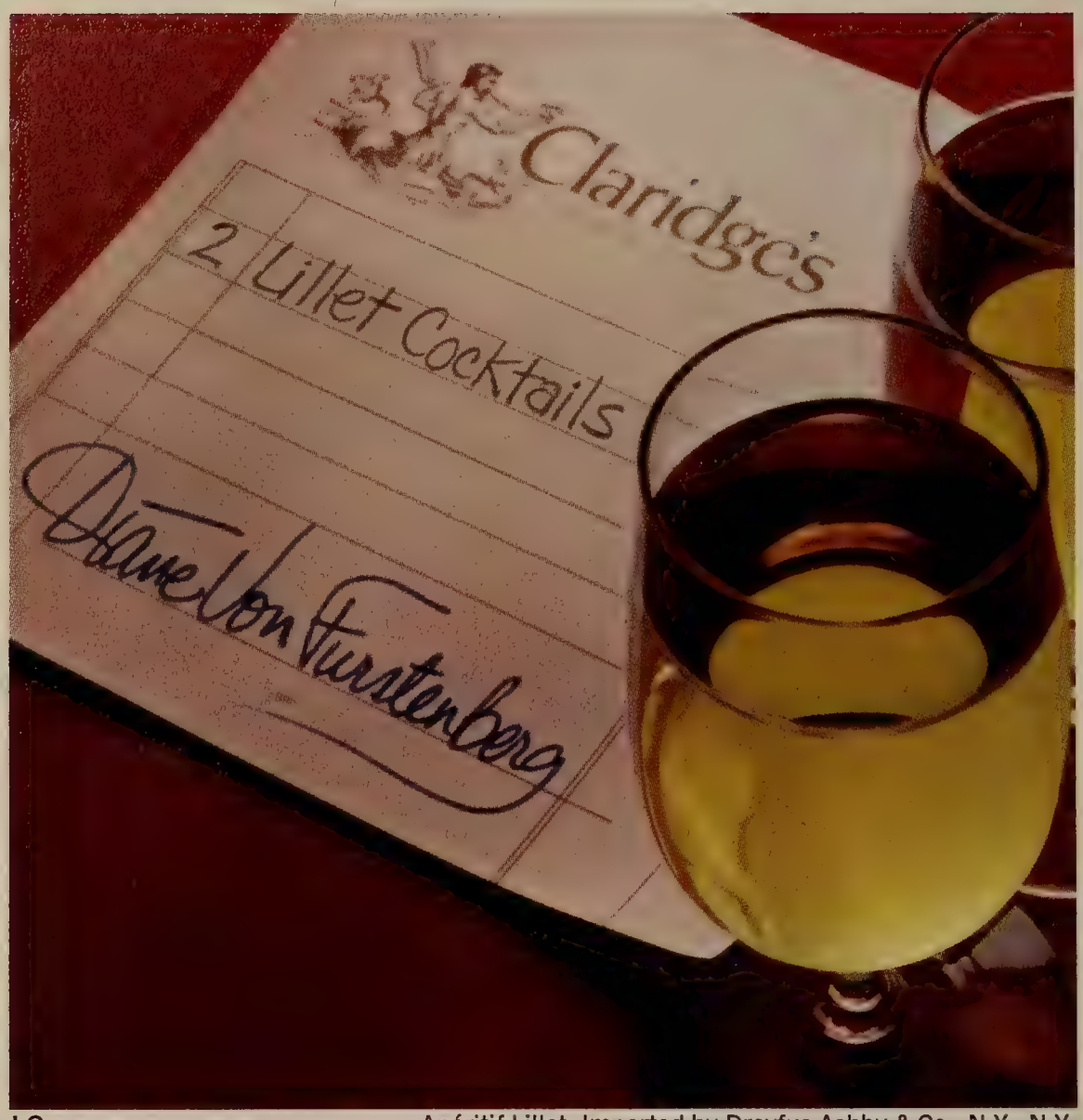
I remember the performance of this overture at a New Philharmonia concert in 1964 as among the finest demonstrations of Klemperer's power to conceive and project an interpretation as a single comprehensive experience. So strong was its imaginative force and conviction that even the concert ending—normally an outrage against nature—seemed inevitable. Belief in what he is doing has become a hallmark of Klemperer's musicianship which, to the willing listener, communicates itself as a moral quality transforming a concert into a public rite.

In the 1960s, in London, one piece of music came to symbolize the great doctor, his steadfastness and his farsighted breadth of vision—the Ninth Symphony. In Klemperer's reading we lived the work as a journey of the soul, beginning in groaning and travailing, a darkness of tribulation lit only by the unconquerable will and ending in a triumph which, for all its transcendent splendour, was a triumph of humanity, won amid the howling tempests of an inhospitable universe. No wonder such a man has been made a cult. Its votaries may be blind to his limitations, but they are acknowledging the presence of a great original in our musical life, which is brighter for the light of his heroic sanity. *(1970)*









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Concert Notes

Krzysztof Penderecki, best known as the composer of a *Passion According to St. Luke,* will make his American debut as a conductor with the St. Louis Symphony in November. Penderecki's new career began last fall in Lisbon at the Gulbenkian Festival, and he has already been represented on records as conductor of his own works. In St. Louis, Penderecki will direct one of his own compositions, together with a miscellany of other works, all still to be identified.

Detroit is venturing a new scheme of concert giving to go with its new Music Director, Aldo Ceccato, and its ongoing subscription series by the Detroit Symphony Orchestra. These have been designated the Zodiac Concerts, and have been scheduled for Friday evenings at 8:30. The stated objective is to attract "students, mods, singles and the under-thirty crowd." The October 19 program offers Rafael Frühbeck de Burgos as conductor of Falla's *Nights in the Gardens of Spain* and Orff's *Carmina Burana.* Paul Freeman will conduct the November 23 concert, with Sanford Allen as violin soloist, and the Brubeck Trio will join Erich Kunzel as conductor on January 18. On April 5, Ceccato will conduct a Stravinsky-Bartok-Ravel program. Each program will be preceded at 7:30 by a "Prelude" devoted to material congruent with that included in the later orchestral concert.

The American-born pianist Grant Johannessen has been appointed Music Consultant and Advisor at the Cleveland Institute of Music, according to an announcement made by Mrs. Frank E. Joseph, Chairman of the Institute's Board of Trustees.

As part of Union Temple of Brooklyn's 125th Anniversary year celebration, a concert featuring the Cantica Hebraica Chorus and Orchestra, under the direction of Dennis Michno, with soloists Cantors Misha Alexandrovich, Lawrence Avery, Ramon Gilbert and Paul Kwartin, will be presented at the Temple on Sunday, October 28, at 3 P.M. This past summer, as part of Israel's 25th anniversary celebration, several of the above mentioned performers were presented in three concerts in Israel, and selections from those programs will be heard for the first time locally. All of the artists can be heard regularly on the radio program *On Wings of Song.*

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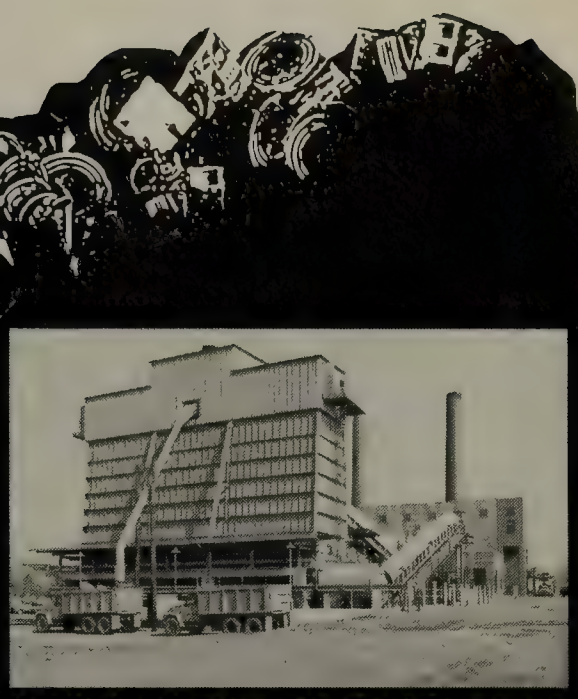
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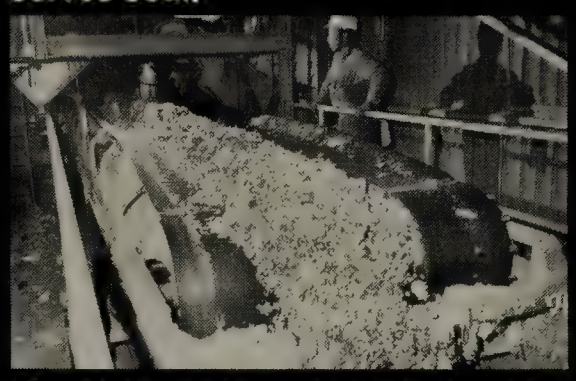
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EIGHT O'CLOCK JAMAICA

There are going to be two ways to do Jamaica this winter. Go to the North shore and plunk down the bags of gold required in the watering holes of Ocho Rios, Montego and Port Antonio, or put up in Kingston and make do with a pool and excursion trip to the nearby cays.

The Kingston arrangement, while not nearly so charming as all those small hotels on small coves, is going to cost a good deal less. The newest of the capital's hotels, the Jamaica Pegasus, will be extracting $25.00 for a double room until December 15 and $31.50 from December 16 to April 15th. It is not shangri-la, I assure you, but it is tall and it is cool, and if you came upon it in Djakarta, you would send love notes to your travel agent.

It has a large pool adjoining the coffee shop—all on a lower deck—and there is a formal dining room on the lobby level which the management has been wise enough to staff with a quartet of Swiss chefs and a German pastry cook. The discothèque is padded to insulate the noise from the other patrons, as well, I presume, as to protect the participants from severe collisions with the walls.

Although Jamaica has "thrown off the yoke"—well, that's what they call it—of British colonialism, there is a penchant for opening British pubs. There is one in the Skyline Hotel next door, and Pegasus will have one, too. It is also opening an eyrie on the top floor which will have night club acts, domestic and imported, as well as a splendid view of the Kingston shore and the nearby sandy islands.

Pegasus is one of three hotels that stand now side by side—I assume they call them the new Kingston Trio—in a sort of compound. The Skyline is pleasant enough, although the pool is small and has no diving board, should that be a consideration. I wish I could say as much for the Sheraton, whose opening I attended on Jamaican Independence Day 11 years ago. Although it has built a town appended to its cottages, installed an escalator and a new roof-top restaurant, its lobby and its coffee shop have a damp and fetid air that is not inviting. And the staff the night I was there was just plain diffident.

Staying at any of the Kingston trio, one has the run of the capital for meals—up to lovely Blue Mountain Inn on the banks of the Mamee, 1000 feet up in the Blue Mountains, or out to the Regency Room in the Terra Nova Hotel in town. Devon House, that restored mansion built in 1870, has its own restaurant, the Grog Shoppe, which is a reproduction of the rum shops of Port Royal, the pirate haven near the Kingston Airport, which slipped into the sea during an earthquake in 1692. The bartenders at the Grog Shoppe are done up as pirates, the barmaids as 17th-century wenches and the tankards and cutlery are patterned after pieces resurrected from the drowned city.

For better than a decade now, Jamaica has had its own national dance company. It has performed abroad on eight tours, and when it is playing at home performances, it appears at the open-air Little Theater. (No *Swan Lake* or *Graduation Ball,* the choreography is all original, and no uppity spectator from the northlands ought to arrive looking for calypso music.)

Reviews and musical comedies in the Jamaican idiom are also on view, performed by the Eight O'Clock Jamaica Time Players, a group that lifts the curtain at 8:30 each night. The name is a small Jamaican joke that also seems to provide visitors with an extra half hour in time.

If the pools of the Kingston trio begin to pall, there are, strange as it may seem, a number of beaches within workable distance from the capital. Hellshire Hills Beach—how British can a beach sound?— is a two-mile-long stretch of sand only lately developed. Anyone who packs a hibachi can broil fish on the beach. The seafood is available from fishermen. Lime Cay has long been a favorite with the capital set, though few travelers seem to know about it. The waters are reef-protected and clear as gin. Boats leave from Morgan's Harbour Hotel at Port Royal, and that establishment will also provide a box lunch.

The 50-foot boat called La Carioca sails out to Lime Cay and Maiden Cay every day. It leaves from the crafts' market pier at the corner of Pechon and Port Royal Streets at 10:00 and arrives (bring the Ambre Solaire) back at 4:00. Lunch is included, and so is the first drink. The outing costs $13.20. On weekends, there are similar cruises leaving at 8:00, 11:00 and 2:00, but no lunch and no rum are provided.

Hermann Goering's yacht—if that name arouses some curosity—can be chartered for three-day cruises out to the cays, but the 60-foot ketch also does one-day beach parties with lunch at $16.50. The craft carries a crew of three and is called the See Drache—the Sea Dragon, *auf* English.

The other way to do Jamaica is the traditional sojourn in one of the resort hotels. For instance, one could take a drive-yourself car and roll out to Ocho Rios, stopping on the way at Castleton Gardens, a botanical park, indeed the richest in Jamaica, which has been growing odd plants for more than 100 years. Among those that caught my fancy recently were the gongo tree, iridescent ferns that are blue-green to the eye, and the saman, a tree whose blossoms shrivel at the human touch.

One can push onwards through Fern Gully where the trees form a green canopy over the road, emerging near Dunn's River Falls, which I count as one of the great water playgrounds of the Jamaican north shore. A cascade that drops in tiers, it is ideal for climbers who can hold onto the trunks of the trees on the way up, stopping by to splash in cool pools or even shower under a small waterfall. One can even walk through the spray and stand in a small chamber that is rock on three sides with a waterfall for a curtain.

The condominiums are sprouting in







TOP: Lord Brynner leads his band at the "Big Bamboo."

MIDDLE: Shopping for local garb at the Crafts Market.

BOTTOM: Interior of the Orchid House at Hope Royal Botanical Gardens, Kingston, Jamaica.

Ocho Rios like stakes laid out in spring to await the full growth of summer's tomato plants. No matter, there are still all sorts of resorts in which to find low-level shelter. Of those I saw on this sortie, I was especially captivated by Sans Souci (naturally, it's the most expensive), which is a compound of handsome apartments that come with kitchen and maid. Some have terraces and all are splendidly appointed. A two bedroom apartment in winter costs $85 which, come to think of it, is not too bad if two compatible couples decide to run away together. There are two pools and one beach on the premises, as well as a restaurant which, in winter, is operated by the chefs from Harry's Bar in Venice. The pasta, not a dish native to Jamaica, is to say the least, acceptable.

Shaw Park Beach Hotel, run by the principals of the Eagle Star Insurance Company (British), is a low-rise strung out along the beach. On pleasant Jamaican nights, the assemblage is on the terrace for dinner. On good days they are all out on the beach or sailing for marlin and tuna ($55 a half day or about half the price of Florida marinas). Room and two meals in winter run from $70 to $80 for two, and there are some apartments with two bedrooms and two baths, all centrally air-conditioned. The discothèque—no resort can be without one nowadays—is called Silks, since it is done up in jockey silks. The owners, as I needn't spell out, are interested in racing, too.

Shaw Park Beach Hotel is a scant two minutes away from Jamaica Inn, which has 50 rooms, most of them ocean front and rather small, but equipped with terraces looking out to sea. There is a big sprawling beach and a sprawling rate sheet as well, with tariffs running from $88 to $105 for two in winter, two meals included.

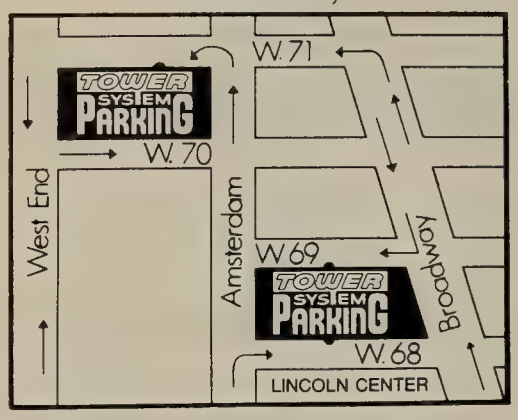
All sorts of shopping plazas are springing up in the Ocho Rios area, but one ought to be wary about the term "duty free," which is tossed about with more abandon than true meaning. Rum is a bargain, especially if you want to make a Planter's punch at home, but Scotch looked to me no different than the prices at home.

Don't ask me how it got there, but if you feel homesick for sooty old New York, there is a delicatessen called Bravo which sells quail eggs to the visiting swells and Kosher salami to those who have been away from Zabar's too long and need a fix. HORACE SUTTON

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DINING GUIDE

L Lunch **C** Cocktails **D** Dinner **S** Supper

West Side

BARBETTA, 321 W. 46th St. CI 6-9171. Open 'til midnight. Chamber music ensemble plays Thurs., Fri. nights, in this elegant north Italian restaurant that serves fresh white truffles hunted by its own truffle hounds. Pre-theater **D** $11.50.

CAFE DES ARTISTES, 1 W. 67 St. TR 7-3343. A West Side landmark serving French-Continental specialties. A la carte **L** with entrees $3.50-$8.50; comp. **D** $8, a la carte entrees $6-$9. Sat. **D** only.

CARACALLA, 168 Amsterdam Ave. (67 St.) 799-4600. Spacious, comfortable. Superior North-Italian cuisine. **L** a la carte $2.50-$5.75; **D** a la carte $3.25-$6.95. Open every day. Free parking for entire evening.

CLEOPATRA, 2527 Broadway (94 St), 749-9980, 865-3000. Authentic Islamic cuisine from the Middle East as served by international chef Attiah. A la carte menu 11 AM to midnite; entrees $2.50-$5.50, incl. soup & salad.

EL FARO 72, 40 W. 72 St. EN 2-2050. Classic Spanish cuisine. Paellas, mariscadas. Graceful decor, pleasant atmosphere. Dinner 4-12, Fri.-Sat. 1 A.M., Sun. 1-12. A la carte $4-$6. Closed Mondays.

FINE & SCHAPIRO, 138 W. 72 St. (bet. B'way & Columbus) TR 7-2721. Delicatessen & restaurant. Complete dinner & sandwich menu. Serving Jewish delicacies for nearly 50 years. Open until midnight, Fridays till 9 P.M.

FLEUR DE LIS, 141 W. 69 St. 874-9837. Tasty French viands served in authentic Gallic ambience. Seafood, regional specialties, game in season. **L** 12-4, entrees $2.25-$4.75; **D** 4-12; Sun. 12-12, entrees $3.50-$9.

GINGER MAN, 51 W. 64 St. SC 4-7272. A West Side favorite. Celebrity hangout. Publike decor. French-American cuisine. Open daily until 2 A.M. A la carte only. Lunch $2-$4.65; Dinner $4.85-$7.35; Supper $2-$7.25.

GINGKO TREE, 199 Amsterdam Ave. (68 St.) 799-5457. A large elaborate menu featuring specialties from all the Chinese provinces. Open daily for **L, D** & **S** until midnight; Fri. 1 A.M.; Sat. 2 A.M.; Sun. 11 P.M. Free parking.

HENRY STAMPLER'S FILET MIGNON, CPW and 61 St. PL 7-3165. An old favorite in LC area. Superb steaks, chops, seafood. **L** and **D** daily. Present programs for after-dinner cordials.

LA CREPE, 48 W. 55, 247-1136; 158 W. 44, CI 6-5388; 59 Nassau, RE 2-8680; 15 Greenwich Ave., CH 3-2555; 1974 Broadway (67 St.), TR 4-6900. 110 varieties of Brittany crepes, onion soup, salads, desserts, 40¢ to $2.75.

LA FONDUE, 43 W. 55 St. 581-0820. Favorite spot for authentic Swiss fondues, cheese & sausage boards, rich desserts. Cocktails, wines. **L** fr $1.95, a la carte from $2.95; comp. **D** from $4.95. Until 1 A.M. Closed Sundays.

LA QUICHE, 1 Lincoln Plaza (B'way at 63rd St.) 595-3240. Pleasant ambience with quiche the specialty. Also omelets, coq au vin, galets. **L** 12-5, **D** 5-10. Complete and a la carte **L** $2.75-$6.75, **D** $4.75-$8.75. Supper menu after 10 P.M. to 1 A.M. Closed Mondays.

LE POULAILLER, 43 W. 65 St. 799-7600. Classic French cuisine. Large, airy. Joan Pages murals. Crepes fromage, mousse a cafe. Open for **L, D, S** until 12:30 A.M. Closed Sundays.

MONK'S CELLAR, 37 W. 64 St. 874-7781. For intimate little suppers. Coq au vin, steak garni, quiches. Entree & dessert souffles. A la carte entrees $3.25-$6. **L** Fridays only. Closed Sundays.

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O'NEALS' BALOON, 48 W. 63 St. 765-5577. A fun, jumping place for hamburgers, fish 'n' chips, chili, etc. Noon to 1 A.M. daily. Same menu all day; from $1.15 for a hamburger to $3 for a steak sandwich.

RED BARON, 201 Columbus (69 St.). 799-8091. Popular with show folk. Swiss brasserie with a pub decor. Serving superb regional specialties, steaks and chops. A la carte $1.85 to $7.90. Open noon to 2:30 A.M. daily.

RIKYU, 210 Columbus (70 St.). 799-7847. A new restaurant with much promise, serving authentic Japanese specialties. Open daily for **L, D & S** until 1 A.M. Same menu all day. Comp. meals $3-$4.50, a la carte $.75-$3.50.

ROAST BEEF & BREW, B'way at 64, Madison at 59, Madison & 79. Pub **L** entrees $2.95-$5.95 with unlimited salad, pitcher of beer, wine or sangria & Fr. fries. Prime ribs of beef, regular $5.75, full rib $6.95. Other entrees $3.75-$8.95.

RUSSIAN TEA ROOM, 150 W. 57 St. 265-0948. A favorite with show folk. Beef Stroganoff, chicken Kiev, blini, blinchiki. **L** (entree, dessert, beverage) $3.75-$7.95; complete sandwich **L** $4.25; **D** table d hote $7.50-$11.75; supper a la carte $3.50-$11.50 until 1 A.M. Come be inspired.

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East Side

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LICHEE TREE, 45 E. 8 St. GR 5-0555. An elaborate, luxurious Chinese restaurant featuring specialties from all the provinces. **L** $1.85-$3.50; **D** $3.75-$7. A la carte at **L & D** $3-$15. Sunday brunch $4.50 & $6.50.

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BUFFALO PHILHARMONIC

Michael Tilson Thomas, conducting
Paul Zukofsky, violin

Spectrum concert: "Sound Stretchers." MOURET, Sinfonies de Chasse pour le Roi Louis XIV; WAGNER Forest Murmurs, from "Siegfried"; WUORINEN Concerto for Electric Violin and Orchestra; FARINA Capriccio Stravagante; STRAVINSKY Symphony in Three Movements

Monday, November 26

BUDAPEST SYMPHONY

György Lehel, conducting
Gyula Kiss, piano

DEBUSSY Two Nocturnes; BARTÓK Piano Concerto No. 3; SZÖLLÖSY Musica per Orchestra (N.Y. Premiere); HINDEMITH Mathis der Maler

Tuesday, January 15

WARSAW NATIONAL PHILHARMONIC

Witold Rowicki, conducting
Konstanty Kulka, violin

MOZART Haffner Symphony; SZYMANOWSKI Violin Concerto No. 1; BOGUSLAWSKI Capriccioso Notturno; STRAVINSKY Suite from "Petrushka"

Thursday, January 24

ST. LOUIS SYMPHONY

Walter Susskind, conducting

DELIUS "A Mass of Life," a monumental work for out-size orchestra, drawn from the writings of Nietzsche, with: Lorna Haywood, soprano; Helen Watts, contralto; Jeral Becker, tenor; Benjamin Luxon, baritone. Ronald Arnatt Chorale and the Chorus of the University of Missouri—St. Louis.

Wednesday, February 20

THE MINNESOTA ORCHESTRA

Stainislaw Skrowaczewski, conducting
Martha Argerich, piano

DRUCKMAN Incenters (N.Y. Premiere); RAVEL Piano Concerto in G Major; BRUCKNER Symphony No. 3

Thursday, April 4

MILWAUKEE SYMPHONY

Kenneth Schermerhorn, conducting
Hilde Somer, piano

BERLIOZ "Le Corsaire" Overture; GINASTERA Piano Concerto No. 2 (N.Y. Premiere); TCHAIKOVSKY Symphony No. 5

☐ SERIES B

Tuesday, October 30

DETROIT SYMPHONY

Rafael Frühbeck de Burgos, conducting
Cristina Ortiz, piano

FALLA Nights in the Gardens of Spain; ORFF "Carmina Burana," with: Ruth Welting, soprano; Michael Best, tenor; Peter Binder, baritone; University of Michigan Chorus

Thursday, December 13

BOSTON SYMPHONY

Michael Tilson Thomas, conducting
Rose Taylor, mezzo-soprano

Spectrum concert: "Transcriptions." CAGE-HARRISON Suite for Toy Piano (N.Y. Premiere); MONTEVERDI-ORFF Lamento di Ariana (N.Y. Premiere); SIBELIUS-STRAVINSKY Canzonetta; SCHUMANN-RAVEL Carnaval (N.Y. Premiere); BRAHMS-SCHOENBERG Piano Quartet in G minor

Wednesday, January 16

WARSAW NATIONAL PHILHARMONIC

Witold Rowicki, conducting
Roger Woodward, piano

SZYMANOWSKI Concert Overture, Op. 12; BARTÓK Piano Concerto No. 2; PENDERECKI Threnody for the Victims of Hiroshima; RIMSKY-KORSAKOFF Scheherazade

Wednesday, February 13

THE CLEVELAND ORCHESTRA

Lorin Maazel, conducting
Leonard Rose, cello

BEETHOVEN Overture to "Egmont"; SIEGMEISTER Symphony No. 4 (N.Y. Premiere); DVOŘÁK Cello Concerto

Monday, March 11

DENVER SYMPHONY

Brian Priestman, conducting
John Ogdon, piano

CHERUBINI Overture to "Anacréon"; SHOSTAKOVICH Piano Concerto No. 2; RICHARD RODNEY BENNETT a new work (N.Y. Premiere); DVOŘÁK Symphony No. 7

Friday, May 10

BALTIMORE SYMPHONY

Sergiu Comissiona, conducting
Itzhak Perlman, violin

GLAZUNOV Violin Concerto in A Minor; SAINT-SAËNS Introduction and Rondo Capriccioso; PROKOFIEFF Symphony No. 6; Remainder of program to be announced.

☐ SERIES C

Thursday, November 1

NEW JERSEY SYMPHONY

Henry Lewis, conducting
Berl Senofsky, violin; Malcolm Frager, piano; Catherine Malfitano, soprano

ALL BEETHOVEN: Complete Incidental Music to "Egmont"; Two Romances; Choral Fantasy. Chorus to be announced

Monday, December 10

BUDAPEST SYMPHONY

György Lehel, conducting
Ferenc Tarjáni, French horn

BARTÓK Music for Strings, Percussion and Celesta; STRAUSS Horn Concerto No. 2; FALLA Dances from "The Three-cornered Hat"

Monday, January 21

ST. LOUIS SYMPHONY

Walter Susskind, conducting
Claudio Arrau, piano

WYKES Towards Time's Receding (N.Y. Premiere); SHOSTAKOVICH Symphony No. 1; BEETHOVEN Emperor Concerto

Tuesday, February 5

THE CLEVELAND ORCHESTRA

Lorin Maazel, conducting
Rudolf Firkusny, piano

MOZART Piano Concerto in D minor, K. 466; STRAVINSKY The Firebird, complete ballet music

Wednesday, February 27

CINCINNATI SYMPHONY

Thomas Schippers, conducting
Shirley Verrett, mezzo-soprano

WAGNER Overture to "The Flying Dutchman"; WAGNER Wesendonck Songs; WAGNER Introduction and Aria from "Tannhäuser", Act II; BRAHMS Symphony No. 2

Thursday, April 18

BUFFALO PHILHARMONIC

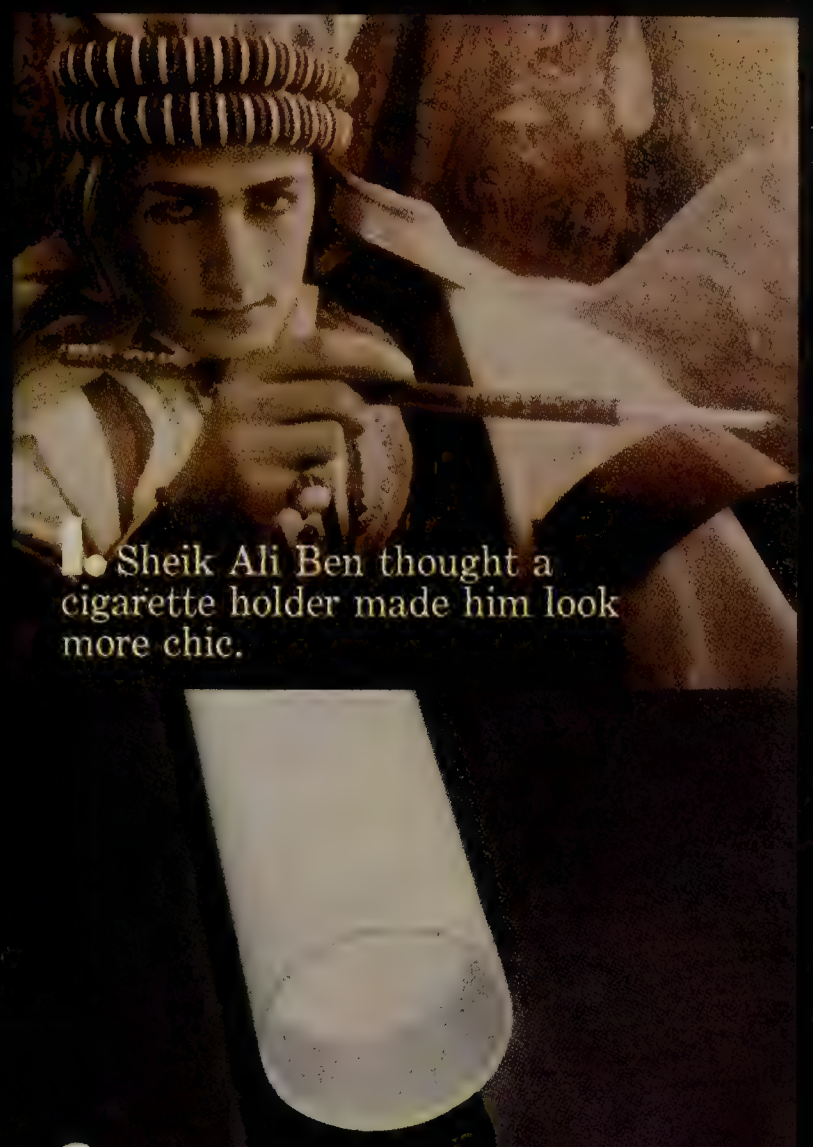
Michael Tilson Thomas, conducting
Cathy Berberian, mezzo-soprano; Jesse Levine, viola; Michael Wager, narrator; Wendy Hilton and Company, dancers

Spectrum concert: "Music Theater." MOZART Divertimento; FOSS Orpheus (N.Y. Premiere); SCHUMANN, LISZT, WEBER Three Melodramas; BERIO Recital — An Opera Tour-de-force for Mezzo-Soprano and Orchestra (U.S. Premiere)

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ELLIS E. REID

HOME: Chicago
AGE: 38
PROFESSION: Attorney
HOBBIES: Art, travel, good restaurants.
LAST BOOK READ: "The Exorcist"
LAST ACCOMPLISHMENT: Elected President Cook County Bar Association (second term). Started scholarship fund for minority law students. Directs a lawyer's reference plan for the poor.

QUOTE: "The Law must be available to all. For study, for protection, for justice. Working for those goals has made being an attorney more rewarding than I had ever hoped."

PROFILE: Dedicated. A strong spirit. A leader that finds no job too small to do himself. Concerned for others. Willing to take action in their behalf—even at a sacrifice.

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bushnell prompter

NOV. 1, 1973



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Cover: Feminine commander of high rank, presented by Chinese Opera Theatre here Nov. 18, promises to dazzle the ear as well as the eye. See Guide.

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November

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4	**5**	6	**7**	**8**	9	**10**
11	**12**	13	**14**	15	**16**	**17**
18	**19**	**20**	**21**	**22**	**23**	**24**
25	26	27	**28**	29	30	

1, 2, 3, "I Am A Dancer," 8 p.m. Thurs. and Fri., 4 p.m. Sat., features Russian ballet star *Rudolf Nureyev* in excerpts of performances in four outstanding roles: *La Sylphide, Field Figures, Marguerite and Armand,* and *The Sleeping Beauty.* This full-color 35mm. documentary film portrays the backstage Nureyev as well as scenes from performances in which he dances opposite ballerinas Carla Fracci, Deanne Bergsma, Lynn Seymour, and Margot Fonteyn. The movie also contains an interview with Dame Fonteyn, with whom Nureyev has had a fifteen year association which critics everywhere concur enhanced the artistic careers of both. General admission tickets at $2.50 for adults and $1.00 for children under 12 are now available at the box office window.

3, Big Band Cavalcade, 8 p.m. Sat., features the music of the '30s & '40s presented by the leaders who helped make it happen — Bob Crosby, Freddy Martin, Margaret Whiting, Art Mooney, Buddy Morrow, and Peanuts Hucko. Tickets for Orch. at $6.00, Parterre Boxes & Loges $6.50, 1st Bal. $6, $5, 2nd Bal. $3.50, $2, are available at the box office window and by phone reservations.

4, Gladys Knight & The Pips, 5 & 8:30 p.m. Sun., presents a soul concert. The group's best known hits include "I Heard It Through the Grapevine" and "If I Were Your Woman." Tickets for Orch. at $6.50, $6, Parterre Boxes & Loges $6.50, 1st Bal. $6, $5, 2nd Bal. $3.50, $2 are available at the box office window.

5, Club Culture and the Wider Horizons Project present in concert Flamenco Guitarist *Sabicas,* who will conduct a lecture demonstration from 12:30 to 2 P.M. on Bushnell's new concert stage. General admission tickets at $4 each are available by calling 522-9395.

5, Boston Symphony, 8 p.m. Mon., under the baton of its new Music Director, Seiji Ozawa, presents a program of Rachmaninov's Symphony No. 3, Schuller's "Capriccio stravagante," and Debussy's "La Mer." A limited number of tickets remain available at the box office window only.

7, Hartford Symphony Orchestra, 8:15 p.m. Wed., conducted by Music Director Arthur Winograd, features pianist Malcolm Frager. Haydn's Symphony No. 101 (The Clock), the Adagio of Mahler's Symphony No. 10, and Beethoven's Piano Concerto No. 5 (Emperor) appear on the program. The *New York Times* has acclaimed Mr. Frager in these words, "There can be no doubt of his place among the top pianists of his generation." Tickets for Orch. or 1st Bal. at $7.50, $6.50, $5.50, Parterre Boxes $10, 2nd Bal. $4.50 are available at the box office window and by phone.

8, "Babu," 10:30 a.m. and 1:15 p.m. Thurs. by special arrangement with Hartford area schools. This East Indian Legend, performed by an adult equity professional cast (Children's Theatre International), is a comedy-drama about the adventures of an Indian boy in possession of three magic mango leaves. What he does with them, and what they do to him as he prays for the release of Soni from a tower where she is imprisoned, make hilarious and enthralling theatre. "Babu" is the first of five events in the new *Bushnell Children's Theatre Series.* The others are "Proposition Circus," "Beauty and the Beast," "The Swiss Family Robinson," and "Lotte Goslar Pantomime." Admission is $1.25 for students, teachers free. Teachers will receive a study guide with seat reservations six weeks in advance of each performance. Teachers may secure further information on this field trip opportunity by calling Fran Gordon, (203) 523-0320.

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10, "Pan-American Highway," a travelogue personally narrated by Eric Pavel, 8:15 p.m. Sat. only. Tickets for Orch. at $2, $1.75, Parterre Boxes $2, 1st Bal. $2, $1.75, $1.25, 2nd Bal. $1.25 are available at the box office window and by phone reservations starting Nov. 5.

11, Edward Villella Dance Ensemble, 8 p.m. Sun., opens the '73-'74 Dance At The Bushnell Series. Besides holding the title of Principal Dancer with the New York City Ballet for over 15 years, Villella has danced with the Royal Danish Ballet, the Royal Winnipeg Ballet, at the Brussels World's Fair, London Festival Hall, Jacob's Pillow, and Boston Arts Festival. Tickets for Orch. at $7.50, Parterre Boxes & Loges $8.50, 1st Bal. $7.50, $6, $4.50, 2nd Bal. $3.50, $2.50 are available by mail order and at the box office window. Phone reservations start Nov. 5.

12, Charles Treger, violinist, 8 p.m. Mon., appears in Hartford under the sponsorship of the Civic Music Association. His recital is the second attraction in the current season's series. Performances are open to Civic Music members only.

14, Connecticut Opera Association, 8 p.m. Wed., stages Verdi's *"Il Trovatore"* starring Gilda Cruz-Romo, Richard Tucker, Gwendolyn Killebrew, and Vern Shinall. "Il Trovatore," considered Verdi's most beautiful opera, is based on the play "El Trovador," written in 1836 by the Spanish dramatist Antonio Garcia Gutierrez. Tickets for Orch. at $15, Parterre Boxes $25, Loges $17.50, 1st Bal. $15, $13, $10.50, 2nd Bal. $7, $5, $4 are available by mail order and at the box office window. Phone reservations start Nov. 7.

16, 17, 18, Yugoslavia, 8:15 p.m. Fri. & Sat., 2 & 5 p.m. Sun., explores modern Yugoslavia and its progress. Thayer Soule narrates the travelogue. Tickets for Orch. at $2, $1.75, Parterre Boxes $2, 1st Bal. $2, $1.75, $1.25, 2nd Bal. $1.25 are available by mail order or at the box office window and go on phone reservations Oct. 12.

18, Chinese Opera Theatre, 8:30 p.m. Sun., is performed by the National Chinese Opera Theatre Company from Taiwan. Chinese theatre, which dates back some 2,000 years, features acrobatics, dancing, drama, pantomime, clowning and the martial art of Kung Fu. Chinese opera is the national drama of the world's most numerous people. It is breath-takingly colorful to the ear as well as to the eye, although it is to the eye that Chinese opera primarily addresses itself. Above all, it is a drama of tradition, of pattern fixed and immutable, yet always subject to the slight nuances of change which emerge from the individualities of these great performers. Sunday evening's performance will depict themes reflecting Chinese preoccupation with royalty, wars, and romance. Tickets for Orch. at $7, $6.50, Parterre Boxes and Loges, $7, 1st Bal. $6.50, $5.50, 2nd Bal. $3.50, $2, are available by mail order or at the box office window and go on phone reservations Nov. 12.

19 & 20, Two Gentlemen of Verona, 8 p.m. Mon. & Tues., brings a rock musical version of Shakespeare's comedy to the Bushnell stage. Joseph Papp's production features blacks and Puerto Ricans in major roles. Tickets for Orch. & Loges $7.50, Parterre Boxes $8.50, 1st Bal. $7.50, $6.50, $5.50, 2nd Bal. $4.50, $3.50, are available by mail order or at the box office window and go on phone reservation Oct. 13.

21, Hartford Symphony Orchestra's Young People's Concert, 9:30 & 11:10 a.m. by special arrangement with area schools.

22, Richard Harris, 8 p.m. Thurs., returns to the Bushnell for a Thanksgiving concert. Harris, star of the films "Hawaii," "Man In the Wilderness" and "A Man Called Horse," recorded the popular song "MacArthur Park." Tickets for Orch. at $7.50, $7, Loges $7.50, 1st Bal. $7, $6, 2nd Bal. $4, $2.50, are available by mail order or at the box office window and go on phone reservation Nov. 15.

23 & 24, Twenty-Eighth Grand Annual Festival of Harmony, 8 p.m. Fri. & Sat., features The Suntones from Miami Beach, Fla., The Gentlemen's Agreement from Michigan, The Regents from Wilmington, Del., the Haystack Four from Worcester, Mass., and three Hartford groups, The Illusions, The Mountain Laurel Chorus S.A., and the Insurance City Chorus. Tickets are $5, $4, $3.50 and $2.50 and may be ordered from "Festival of Harmony," P.O. Box 4, Dept. N, Hartford, Conn. 06101.

25, Budapest Symphony, 8 p.m. Sun., conducted by Gyorgy Lehel, performs Rossini's Overture to "Semiramide," Tchaikovsky's Concerto for Violin and Orchestra in D major, Op. 35 (with soloist Andras Kiss), and Bartok's Concerto for Orchestra. Tickets for Orch. at $7.50, $6.50, Parterre Boxes $10, Loges $7.50, 1st Bal. $7.50, $6.50, $5.75, 2nd Bal. $4.50, $3.50, $3.25, are available by mail order or at the box office window.

28, Hartford Symphony Orchestra, 8:15 p.m. Wed., conducted by Music Director Arthur Winograd, presents violinist Erick Friedman, soloist for Britten's "Four Sea Interludes" (from "Peter Grimes") and Wieniawski's Violin Concerto in D Minor. The Hartford Symphony also performs Brahms' Symphony No. 3. Tickets for Orch. or 1st Bal. at $7.50, $6.50, $5.50, Parterre Boxes $10, 2nd Bal. $4.50, are available by mail order or at the box office window and go on phone reservations Nov. 21.

Instruments the Chinese Opera Theatre *will play include the silk stringed* hu chin, *the four-stringed moon guitar called* yueh chin, *a lute called the* pi pa, *a flute called the* ti tzu, *and an assortment of drums, clackers, gongs, and cymbals.*





Scene from "Two Gentlemen of Verona"

Elsewhere: Music

Connecticut College, 8:30 p.m. Nov. 13, presents the Melos Quartet of Stuttgart in

Dana Concert Hall, Cummings Art Center. For information contact the College's Administrative Services Office, New London. Call 442-5391.

Immanuel Congregational Church Vesper Recitals, 4 p.m. Nov. 18, presents Music for Violoncello and Organ with Eileen Harris and Graham Steed. The church is located at 10 Woodland St., Hartford.

Musical Club of Hartford, 10:15 a.m. Nov. 15, presents the Aeolian Chamber Players in the first concert of the Winter Series at the Town and Country Club, 22 Woodland Street. Members of the ensemble are Lewis Kaplan, Violin, Jerry Grossman, Cello, Eric Grof, Flute, Richard Wasley, Clarinet, and Walter Ponce, Piano. Tickets will be available at the door. For further information call 523-7121.

New Britain Symphony Orchestra, 7:30 p.m. Nov. 11, opens its 25th season with a performance by pianist David Bar-Illan in Welte Auditorium, Central Connecticut State College, New Britain. For ticket information phone 229-2078.

St. Joseph College, 8 p.m. Nov. 19, offers a voice recital by soprano Kathleen Arecchi in the Mercy Hall Ballroom. For information call 523-4283, ext. 35 or 232-8071.

South Church Music Series, 5 p.m. Nov. 18, presents John Holtz in an organ recital at the New Britain South Congregational Church, 90 Main St. For information call 223-3691.

Yale School of Music, Sacred Music Concert, 8:30 p.m. Nov. 4, Dwight Memorial Chapel, presents organist Rudolf Krener. Admission is free. *Great Quartets of the World Series,* 8:30 p.m. Nov. 13, Sprague Memorial Hall, 470 College St., features the Juilliard String Quartet. *Connoisseur Series,* 8:30 p.m. Nov. 27, Sprague Memorial Hall, presents the Gheorghe Zamfir Ensemble, a Roumanian folk music troupe. For ticket information on all programs, call the Concert Office, 436-1971.

Theatre

Hartford Jewish Community Center, 4:30 p.m. Nov. 11, presents the Long Wharf production of "Circus," the first in the Family Theatre Series. Parents accompanied by children 5 years and older are invited to participate in a new theatre experience. "Circus" is an exciting look at the

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Hartford Stage Company, thru Nov. 4, continues "My Sister, My Sister," by Ray Aranha. George Bernard Shaw's "Getting Married" opens Nov. 9 and runs through Dec. 16. Performances are at 8 p.m. Tues.-Thurs., 8:30 p.m. Fri. & Sat., 7:30 Sun., and matinees Wed. & Sun. at 2:30. For ticket information phone the box office at 525-4258.

Mark Twain Masquers, Nov.30-Dec. 8, presents Pulitzer Prize winner Paul Zindel's comedy-drama, "And Miss Reardon Drinks a Little." Curtain time is 8 p.m. Thurs.-Sat. For information call 247-9625.

UConn, Jorgensen Auditorium, 8:15 p.m. Nov. 3, presents Rachel Roberts and the New Phoenix Repertory Co. in "Chemin de Fer." For tickets phone 486-4226. *Jorgensen Theatre,* Nov. 9-17, 8:15 p.m., offers "The Effect of Gamma Rays On Man-in-the-Moon Marigolds," the Pulitzer prize-winner by Paul Zindel. For ticket information phone 429-2912.

Potpourri

Community Folk Dancers, Nov. 7, 7:30-10:30 p.m., offers "You Name It," an all request program at 10 North Highland St., West Hartford. On Nov. 14, there will be dancing for all, with an oldtime barn dance scheduled for Nov. 21. For information call 246-4775.

Hartford College for Women, 7:30 p.m. Nov. 7, offers a lecture by Bernard C. Glueck, Jr., "A Scientific Look at Transcendental Meditation," at the Auerbach Science Center. For information call 236-1215.

Hartford Jewish Community Center, 355 Bloomfield Avenue, West Hartford, holds an exhibit, "Stitchery '73" through Nov. 8. Hours are Mon.-Thurs. 9 a.m.-10 p.m., Fri. 9-4, and Sun. 9 a.m.-10 p.m. On Nov. 1, it features a slide lecture on "Inspiration for Embroidery" at 1 p.m. On Sat., Nov. 3, 9 p.m., the film "Children of Paradise" will be shown. Discussion follows. For information call the Center, 236-4571.

Hartford National Bank Exhibition area, 777 Main St., Nov. 26-Dec. 14, presents paintings and mosaics by Andrew Johnstone. Exhibit is open Mon.-Fri., 9 a.m.-4 p.m.

J.D.

Sandor & Bartok

GYORGY SANDOR, internationally acclaimed concert pianist, has performed extensively on all six continents, appearing annually in Europe, North America and South America, with leading orchestras and in recital.

One of the most impressive recording artists, Gyorgy Sandor was winner of the Gran Prix Du Disque in 1965 for his monumental recording of the entire piano repertory of Bartok. He has recorded with orchestras like the Philadelphia Orchestra, the New York Philharmonic, the Vienna Symphony, Sudwestfunk Orchestra, etc.

The first complete recording of the solo piano music of Prokofiev, an equally significant set of records by Sandor, has been released and received enthusiastically by the press both in the United States and Great Britain.

Sandor was among the artists invited to the inauguration of London's famed Royal Festival Hall and of the new Queen Elizabeth Hall. He was featured soloist at the 400th anniversary of the city of Rio de Janeiro in 1965.

In 1970, he commemorated the 25th anniversary of Bartok's death by performing the three Bartok piano concertos with the American Symphony in Carnegie Hall. He has performed similar commemorations in other major cities in the world.

BELA BARTOK, JR., the elder of the composer's two sons, made engineering his career, although he spent much of his time administrating his father's affairs in Europe, both in music and in other matters.

Since his retirement, he has devoted his time to the Hungarian Unitarian Church, of which he is president, and to lecturing and writing on his father's artistic heritage.

In the lecture portion of tonight's program, Mr. Bartok will discourse as only a son can on his remarkable father.

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Gyorgy Sandor & Bela Bartok, Jr.

"IN DEPTH ON BELA BARTOK"

A Recital and Lecture Program

PROGRAM

BACH **Italian Concerto**
Allegro moderato
Andante
Presto

LISZT **Sonata in B Minor**

INTERMISSION

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Ritornelle — Allegro Vivace — Molto tranquillo
Ritornelle — Comodo — Finale

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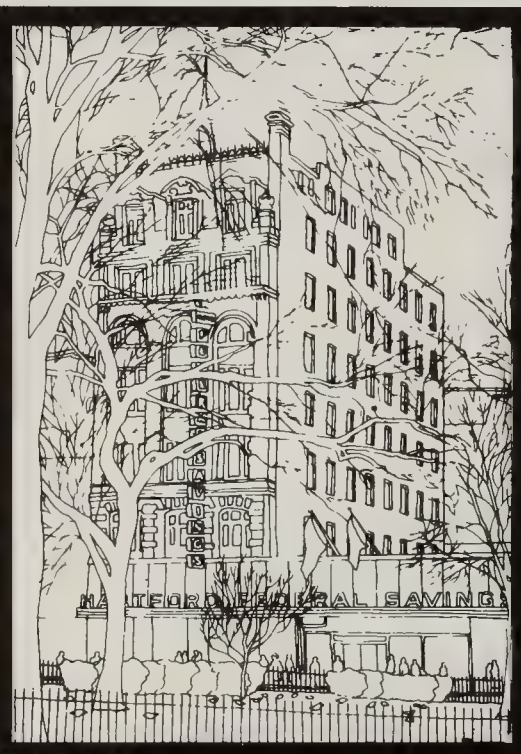
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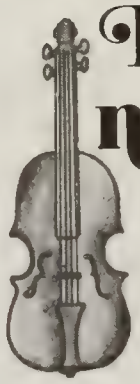
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By 1936 Bob Crosby's orchestra had toured the country on one-nighters, but his first triumph came at the Adolphus Hotel in Dallas. The success was such that the orchestra toured the Hitz Hotel chain in other cities, winding up in the Silver Grill, Lexington Hotel, New York City.

The Big Band Cavalcade production was inspired by **FREDDY MARTIN.** He suggested that the current resurgence of national interest in recordings of the 30's, 40's and 50's dictated in-person performances of the big band sounds as well.

Martin, who organized his first big band in 1931, is the veteran of this season's group. Martin's crew, often called the most melodic of the sweet bands, produced such hits as "Warsaw Concerto," "Why Don't We Do This More Often" and the "Hut Sut Song," all featuring the leader's "silvertone" saxophone.

His first important job was with Jack Albin's band in Brooklyn's Bossert

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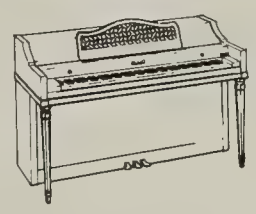
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PROGRAM

(Order of Appearance Subject to Change)

Numbers to be Selected from the Following:

BOB CROSBY

BIG NOISE FROM WINNETKA *Crosby-Bauduc-Haggart-Rodin*
LITTLE ROCK GETAWAY *Joe Sullivan*
WHAT'S NEW *Bob Haggart*
MY INSPIRATION *Haggart*
I'M PRAYING HUMBLE *Haggart*
DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS *Traditional New Orleans*
PADUCAH PARADE *Matty Matlock*
MUSKRAT RAMBLE *Traditional New Orleans*
("Muskat Ramble")
MARCH OF THE BOBCATS *Crosby-Rodin-Haggart*
HONKY TONK BLUES *Meade "Lux" Lewis*
TIN ROOF BLUES *Traditional New Orleans*
SUMMERTIME (Theme) *George Gershwin*
SMOKEY MARY *Haggart-Bauduc*
AT THE JAZZ BAND BALL *Traditional New Orleans*
SOUTH RAMPART STREET PARADE .. *Haggart-Bauduc*

FREDDY MARTIN

TONIGHT WE LOVE *Tchaikovsky-Martin*
BEGIN THE BEGUINE *Cole Porter*
CABARET *Kandor-Ebb*
TO EACH HIS OWN *Livingston-Evans*
RECORD MEDLEY
Hut Sut Song *Killion-McMichael-Owens*
Intermezzo *Provost-Heming*
Managua Nicaragua *Fields-Gamse*
Bumble Boogie *Fina*
A Minor Concerto *Martin-Austin*
Warsaw Concerto *Addinsell-Sigman*
Sabre Dance *Aram Khachaturian*
Cocanuts *Fred Heatherton*
Cumana *Barclay Allen*
MOVIE THEMES
Dr. Zhivago *Maurice Jarre*
Love Story *Francis Lai*
Theme from 2001 *Richard Strauss*
SALUTE TO CONTEMPORARY BAND LEADERS
Sugar Blues *Clyde McCoy*
Waltz You Saved For Me *Wayne King*
Daddy *Sammy Kaye*
Auld Lang Syne *Guy Lombardo*
Bubbles in the Wine *Lawrence Welk*
The Very Thought of You *Ray Noble*
Who Wouldn't Love You *Kay Kayser*
Let's Dance *Benny Goodman*
Drum Boogie *Gene Krupa*
Ciri, Ciri, Bin *Harry James*
Begin the Beguine *Artie Shaw*
I've Got My Love to Keep Me Warm *Les Brown*
Woodchoppers Ball *Woody Herman*
Take the "A" Train *Duke Ellington*
One O'Clock Jump *Count Basie*
South Rampart Street Parade *Bob Crosby*

ART MOONEY

ART MOONEY THEME
SUNSET TO SUNRISE *A. Mooney*
THE KID FROM RED BANK *Neal Hefti*
ARTISTRY AND RHYTHM *Stan Kenton*
MACK THE KNIFE *K. Weill-M. Blitzstein-B. Breet*
SECRET LOVER *Paul F. Webster-Sammy Fain*
SKYLINER *C. Barnet*
I'M LOOKING OVER A FOURLEAF CLOVER *Woods-Dixon*
BABY FACE *B. Davis-H. Akst*
"THE BAND UPSTAIRS" or "CONCERT IN THE SKY"
Rhapsody in Blue *G. Gershwin*
I Can't Get Started With You *I. Gershwin-V. Duke*
Nocturne *Chopin-Sherwood*
Time on My Hands *H. Adamson-Gordon Youman-Miller*

A Shanty in
Old Shanty Town.. *J. Young-Little Jack Little-J. Siras*
I'm Getting Sentimental
Over You *N. Washington-G. Bassman*

MEDLEY
Marie..... *I. Berlin*
Opus No. 1..... *Sy Oliver*
Song of India *Rimsky-Korsakoff*

MEDLEY
Moonlight Serenade *M. Parrish-Miller*
In the Mood..... *A. Razaf-J. Garland*

ROLL CALL OF LEADERS and MUSICIANS
A Small Hotel..... *L. Hart-R. Rodgers*
Art MooneyTheme
Suset to Sunrise *A. Mooney*

BUDDY MORROW

NIGHT TRAIN....*J. Forrest-O. Washington-L. C. Simpkins*
ONE MINT JULEP..... *Rudolph Toombs*
HEY MRS. JONES *Freeman King-John Flynn*
TARA THEME.....*Max Steiner-Mac David*
(Gone With the Wind)
EXODUS..... *Ernest Gold*
HOLIDAY FOR TROMBONES.....*David Rose*
I'LL NEVER SMILE AGAIN.....*R. Lowe*
ALL OF ME *Simons-Marks*
CORRINE CORRINA*B. Morrow*
SOME OF THESE DAYS.....*Shelton Brooks*
RAINDROPS KEEP FALLING
ON MY HEAD..... *B. Bacharach*
JOSEPHINE *King-Bevins*
WHAT ARE YOU DOING THE
REST OF MY LIFE..... *M. LeGrand*
SOMEWHERE MY LOVE
(Dr. Zhivago) *Maurice Jarre*
SUNRISE, SUNSET *Harnick-Bock*
TROMBONE MEDLEY
Dorsey
Morgan
Teagarden

TROMBONE MEDLEY
Morrow
Covington
Zentner

MARGARET WHITING

(Herb Mesick, Conductor)

THERE'S NOTHING LIKE IT *John Meyer*
HELP ME MAKE IT THROUGH
THE NIGHT.....*Kris Kristofferson*
MEDLEY
It Had To Be You.....*Isham Jones*
You Made Me Love You..... *J. V. Monaco*
A TRIBUTE TO THE 40's
Time Goes By..... *Herman Hupfeld*
This is the Army Mr. Jones *Irving Berlin*
Boogie Woogie Bugle Boy.....*Don Ray-Hughie Prince*
Don't Sit Under the Apple Tree..... *Lew Brown,*
Charlie Tobias and Sam Stept
Either Too Young or
Too Old *Frank Loesser-Arthur Schwartz*
No Love No Nothing*Harry Warren-Leo Robin*
I Don't Want to Walk
Without You Baby..... *Frank Loesser-Jule Styne*
Mairzy Doats *Milton Drake, Al Hoffman*
and Jerry Livingston
Chickery Chick Cha La Cha La..... *Sylvia Dee,*
Sidney Lippman
Time Goes By..... *Herman Hupfield*
MEDLEY
It Might As Well
Be Spring *Rodgers & Hammerstein*
Moonlight in Vermont*Blackburn-Suessdoff*
Come Rain or Come Shine*Arlen-Mercer*
SONGS MY FATHER TAUGHT ME (MEDLEY)
Till We Meet Again.....
Honey.....
Sleepy Time Girl
Aint We Got Fun.....
Goodship Lollypop..... *Richard Whiting*
My Ideal.....
Breezing Along With The Breeze
Louise.....
Too Marvelous For Words
Beyond the Blue Horizon.....
THERE'S NOTHING LIKE IT *John Meyer*

Hotel. With steady work, he later married Lillian Reardon, then associated with Harper's Bazaar.

During the many years of Martin's big band, Merv Griffin was his featured vocalist for nearly five. Among others who started with Martin were Claude Thornhill, Russ Morgan, pianists Jack Fina and Barclay Allen and singer Buddy Clark.

ART MOONEY, one of the top leaders in the era of "Big Bands," has the distinction of being the only band leader having 5 Gold Records to his credit. Each represents a sale of a million records. They were "I'm Looking Over a Four Leaf Clover," "Baby Face," "Bluebird of Happiness," "Honey Babe" and "I'm Getting Nuttin' for Christmas."

After Army service for three years, he formed his "big band" and was booked into the Lincoln Hotel in New York. Over the years his band has played such key spots as the Meadowbrook in Cedar Grove, N.J., the Sherman House in Chicago, New York's Roseland, and a recent fourth engagement at the famed Riverboat Restaurant, also in Manhattan.

BUDDY MORROW, one of the all-time great trombone players, is the man behind the success of his aggregation, which he first organized in 1951. He has been featured with such leading orchestras as those of Paul Whiteman, Tommy Dorsey, Eddy Duchin, Artie Shaw, and Jimmy Dorsey, and as staff musician with many of the big radio and television shows.

One night in Detroit Buddy came across an exciting rhythm and blues number and insisted that the band record it. The song was "Night Train," and it became a national sensation, selling over a million copies. The Buddy Morrow Orchestra had established itself as one of the big musical attractions on the road. They set attendance records in leading ballrooms and theatres from coast to coast. Then followed hit records that included "One Mint Julep," "I Don't Know," and "Hey, Mrs. Jones."

As a recording artist, **MARGARET WHITING** has been awarded no fewer than twelve gold records that indicate each sold over a million copies and one, "Slippin' Around," with Jimmy Wakely, sold over three million.

Some have suggested that it was no trouble for the blonde singer to become a top flight entertainer. Her father was the famed song writer Richard Whiting whose almost countless songs included "My Ideal," "Sleepy Time Gal," "Beyong the Blue Horizon" and the all-time hit that sold sixteen million copies — "Till We Meet Again."

But whenever the child expressed a desire to become a professional singer the chorus was a consistent — "Don't!" Today Miss Whiting admits that since her professional debut with Gordon Jenkins when she was only twelve, she, too, has experienced her share of trying times. However, she also says, "I have never given a performance I didn't get pleasure out of doing, and if I had to do it all over again, I'd follow the same path."

Freddy Martin speaks of **PEANUTS HUCKO** with awe and respect: "He is one of the jazz immortals. In baseball parlance, having him in our show is just as if I were the owner-manager of a big league team with such Hall of Fame players as Sandy Kofax, Jackie Robinson or a Babe Ruth."

Hucko is an alumnus of the orchestras of Artie Shaw, the Dorsey Brothers, Benny Goodman, Woody Herman — to name a few. He plays his clarinet like a second Benny Goodman with whom he has often been favourably compared. He has performed with Louis Armstrong and more recently he was a mainstay on the Lawrence Welk TV show.

Notes on the Program

SERGEI RACHMANINOFF

Symphony No. 3 in A Minor, Op. 44

SERGEI RACHMANINOFF was born at Onega in the Government of Novgorod on April 2, 1873; he died in Beverly Hills, California on March 28, 1943.

Rachmaninoff's most familiar symphony is his Second, in E minor, Op. 27, which he composed in 1906. His First, in D minor, Op. 13, written in 1895, was a 'student work' which caused its creator 'indescribable torture," according to his Memoirs, when it was badly performed at a Belaiev Concert in St. Petersburg under Glazunov. A stretch of eleven years follows between his First and Second Symphonies; forty between the First and Third. He began work on Op. 44, which was to be his last symphony, in the spring of 1935 and completed it in the summer of 1936 at his home on Lake Lucerne, Switzerland.

The first performance of the Third Symphony was given by the Philadelphia Orchestra, Leopold Stokowski conducting, on November 6, 1936. Critical reaction was mixed. One reviewer labelled it "a most excellent work . . .," another described it as "a chewing over again of something that never had importance to start with" In the face of this, Rachmaninoff adopted a resigned attitude. "When my First Symphony was premiered they said it was so-so," he said to a reporter. "Then when my Second was played they said the First was good, but the Second was so-so. Now that my Third has been played — just this fall — they say my First and Second are good but that my — oh, well, you see how it is."

On the occasion of the first American performance of the Third Symphony, Lawrence Gilman provided this description of it:

"This Symphony is characterized by a profusion of those sweeping cantabile phrases, darkened by moods of melan-

Fourth Event, Bushnell Symphony Series, 1973-1974

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COLIN DAVIS & MICHAEL TILSON THOMAS
Principal Guest Conductors

SEIJI OZAWA, *Conductor*

RACHMANINOFF — Symphony No. 3 in A minor op. 44
Allegro moderato
Adagio ma non troppo
Allegro

INTERMISSION

SCHULLER — Capriccio stravagante

*DEBUSSY — La mer: trois esquisses symphoniques
(The sea: three symphonic sketches)
De l'aube à midi sur la mer
(From dawn to noon on the sea)
Jeux de vagues
(The playing of the waves)
Dialogue du vent et de la mer
(Dialogue between the wind and the sea)

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choly brooding and impassioned stress, which are typical of Rachmaninoff's instrumental creations. Sombre, lyrical, defiant, it is a work wholly representative of the Slavic genius and of Mr. Rachmaninoff in particular, by reason of certain unmistakable turns of phrase and of orchestral rhythm and diction.

"The Symphony is in three divisions. The first is an *Allegro moderato,* begun by a slow introduction of four bars, *Lento.* The second is unusual in form — an *Adagio non troppo,* linked with a long section in fast tempo, *Allegro vivace,* and closing with a return of the *Adagio* mood and pace. In the Finale almost half the middle section is devoted to fugal treatment of a subject derived from the first theme of the movement."

The score calls for the following instrumentation: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, xylophone, triangle, small drum, bass drum and cymbals, two harps, and strings.

GUNTHER SCHULLER

Capriccio stravagante

Program note by Gunther Schuller

GUNTHER SCHULLER was born in New York City on November 22, 1925. He began his musical career as a horn player, first with the Ballet Theatre Orchestra, next with the Cincinnati Symphony, and later as a member of the Metropolitan Opera Orchestra. As a composer, he has received numerous commissions from orchestras throughout the Western hemisphere. Among his better known works are the *Seven Studies on Themes of Paul Klee* and *The Visitation,* an opera which received its first United States performance as part of the 1967 season of the San Francisco Opera Company. A distinguished writer

and educator, Mr. Schuller is President of the New England Conservatory of Music and Artistic Co-Director of the Berkshire Music Center.

Capriccio stravagante, commissioned in celebration of the sixtieth anniversary of the San Francisco Orchestra, is dedicated to that Orchestra and to its Music Director, Seiji Ozawa, who conducted its first performance in December 1972.

The instrumentation: three flutes, piccolo, two oboes, English horn, two clarinets, clarinet in E flat, bass clarinet, three bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, glockenspiel, bass drum, snare drum, tenor drum, sizzle cymbal, large suspended cymbal, medium cymbal, low cymbal, triangle, wood block, tambourine, three tom-toms, temple blocks, cow bells, rachet, maracas, large gourd, small gourd, tam-tam, chimes, vibraphone, marimba, bell-tree, jazz trap set, harp, piano, celeste, harpsichord and strings.

The composer has supplied the following comments:

"*Capriccio Stravagante* is essentially a 'fun-piece.' It is a light piece which does not pretend to plumb profound depths of expression and meaning.

"Humor and funny-ness in music are, of course, a tricky business — particularly in 'absolute' music where no text or extra musical elements can function as the direct carrier of the intended humor. Secondly, in our time — when the contemporary language of music, couched in atonality, remains for much of our symphony audiences either unintelligible or downright annoying — it is inevitable that many listeners will find a piece written in an uncompromising contemporary idiom decidedly unfunny.

"I should add, of course, that *Capriccio* does not intend to draw belly-laughs from its listeners, but rather now and then a bemused smile or chuckle at some of its strictly musical 'extravagancies', its 'capricious' manner and playful manipulations of musical materials. In that respect I hope that my San Francisco piece will do honor to a venerable tradition of lighter 'fun-pieces', such as Mozart's *Musical Joke* or its famous but rarely performed forerunner, Carlo Farina's *Capriccio stravagante* (1627), to which my work obviously pays its humble respects.

"Like its earlier namesake, my *Capriccio* consists of a sequence of many short, highly contrasting sections. A very brief introduction — a fanfare, played by four solo trumpets — is followed by a Ritornello which returns five more times, always in different orchestral guises, shapes and forms, and which alternates with various other contrasting movements.

"Perhaps the final outburst of derisive laughter is . . . But then, a joke is never any good when it's explained. I guess I'll just take my chances."

CLAUDE DEBUSSY

La mer (The sea),
three symphonic sketches

Program note by John N. Burk

When Debussy composed *'La mer: trois esquisses symphoniques',* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *L'apres-midi d'un faune* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *Pelleas et Melisande* was a recent event (1902).

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about 'my old friend the sea, always innumerable and beautiful'. He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *La mer.* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, 'because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties'.

When he went to the country in the summer of 1903, two years before the completion of *La mer,* it was not the shore, but the hills of Burgundy, whence he wrote to his friend Andre Messager (September 12): 'You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought'.

What other writers deplored in Debussy's new score when it was new, M. D. Calvocoressi, who was then among the Parisian critics, welcomed as 'a new phase in M. Debussy's evolution: the inspiration is more robust, the colors are stronger, the lines more definite'. Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein. Until that time his music had been 'an art made up of suggestions, nuances, allusions, an evocative art which awoke in the hearer's soul echoes of thoughts that were not merely vague, but intentionally incomplete; an art capable of creating delightful impressionistic pictures out of atmospheric vibrations and effects of light, almost without any visible lines or substance. Without in any way abandoning this delicate sensitiveness, which is perhaps unequalled in the world of art, his style has today become concise, decided, positive, complete; in a word, classical'.

It would be hard to think of a score more elusive to minute analysis than *La mer.* The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced from the

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pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination'. So, when he essays to depict in his music such things as dawn and noon at sea, sports of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious command not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

The Boston Symphony Orchestra, conducted by Charles Munch, has recorded La mer *for RCA Records.*

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SEIJI OZAWA

SEIJI OZAWA, Music Director of the symphony orchestras of Boston and San Francisco, was born in 1935 in Hoten, Manchuria.

At age seven, he also began to study the piano and Western music. When he was sixteen he enrolled as a piano student at the Toho School of Music in Tokyo. There, as a result of a finger broken while playing football, he decided to devote his time to composition and conducting.



Seiji Ozawa

In the fall of 1959, Mr. Ozawa left Japan for Europe in order to broaden his musical experience. Travelling around the continent on motor scooter and supporting himself with various odd jobs, he entered the International Competition of Orchestra Conductors at Besancon, France, and won first prize. One of the judges was the late Charles Munch, who invited the young conductor to study at Tanglewood the following summer. There he received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center.

Shortly afterwards, he won a scholarship to study with Herbert von Karajan in West Berlin. There Leonard Bernstein, who was touring Europe with the New York Philharmonic, asked him to accompany him and his orchestra on a tour of Japan during the spring of 1961, and to return to New York during the following season as one of his assistants. Ozawa directed several Philharmonic concerts, though it was with the San Francisco Symphony Orchestra, during the same season, that he made his first full-length professional concert appearance in North America.

His many recordings for the RCA, Angel and Deutsche Grammophon labels include performances by the Boston Symphony of Stravinsky's *Firebird* and *Petrushka* suites, Orff's *Carmina Burana* and Berlioz's *Symphonie Fantastique.*

First Event, Dance at Bushnell Series, 1973-1974

The EDWARD VILLELLA ENSEMBLE

with

EDWARD VILLELLA PATRICIA McBRIDE

and

Susan Hendl, Polly Shelton, Janet Villella,
Frank Ohman, Nolan T'sani
Members of the New York City Ballet

PROGRAM

I

Shostakovitch Ballet Suite

Music: Shostakovitch

Choreography: Edward Villella

Susan Hendl, Polly Shelton, Janet Villella,
Frank Ohman, Nolan T'sani

This, Mr. Villella's first ballet, premiered in 1965 at the Jacob's Pillow Dance Festival. The suite consists of four movements: a waltz, two pas de deux, and a galop.

II

Stars and Stripes Pas de Deux

Music: Sousa-Kay

Choreography: Balanchine

Patricia McBride Edward Villella

Balanchine states that his Stars and Stripes, dedicated to the late mayor of New York City, Fiorello LaGuardia, has a story, and that the story is "the United States." In a sense it is a tribute to, and a portrayal of, American exuberance, pace, rhythm, and love of show. This, the Grand Pas de Deux, features a young officer and Liberty Belle herself.

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III

Fantasies

Music: Vaughn-Williams

Choreography: John Clifford

Susan Hendl, Polly Shelton, Frank Ohman, Nolan T'sani

This, John Clifford's second work for the New York City Ballet, has won critical acclaim. The choreographer's intent is, as the tital suggests, fantasy — and the "fantasies" are left to interpretation by members of the audience.

INTERMISSION

IV

Five Pieces

Music: Webern

Choreography: Balanchine

Janet Villella and Frank Ohman

This pas de deux from "Episodes" reflects the succinctness of the score's musical speech. The microstructures of the music are paralleled by an analysis of classic dance motion. The gestural secrets of the latter are isolated and juxtaposed.

V

Pas de Deux from "Midsummer Night's Dream"

Music: Mendelssohn

Choreography: Balanchine

Polly Shelton and Nolan T'sani

This pas de deux is taken from the second act, Divertissement, of the full length ballet, "Midsummer Night's Dream."

VI

Le Corsaire

Music: Drigo

Choreography: After Petipa

Patricia McBride and Edward Villella

This pas de deux is taken from an old full-length Russian Ballet of the same name. Now, however, in the West it is performed using only the pas de deux as a bravura show piece.

Dancers courtesy of the New York City Ballet.

Production Stage Manager: Aloysius Petruccelli

Program arranged by

Susan Pimsleur, MUSICAL ARTISTS

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(Program subject to change.)

Edward Villella

EDWARD VILLELLA has been dancing since the age of nine, when he discovered ballet after walking his sister to her lessons at the School of American Ballet. At fifteen, he stopped dancing temporarily to pursue a B.S. in marine transportation at the New York State Maritime College, where he also won a varsity letter in baseball as well as the campus welterweight boxing championship.

Since those early days, Villella's career as a dancer has known no bounds. Today, he is considered to be the greatest male dancer in the world. He has held the title of Principal Dancer with the New York City Ballet for over fifteen years and, in addition to his many roles with that Company, has appeared with the Royal Danish Ballet, the Royal Winnipeg Ballet, at the Brussels World's Fair, London Festival Hall, Jacob's Pillow, and the Boston Arts Festival. He also danced at President Kennedy's Inaugural celebrations and has performed for both President Johnson and President Nixon at the White House.

When dancing with the New York City Ballet at Moscow's Bolshoi Theatre, Villella became the first and only American male dancer compelled to grant an encore and repeat one of his variations in response to tumultuous Russian applause.

He received rave reviews for an electrifying performance as 'Harry Beaton' in the New York City Center's production of "Brigadoon." Villella appeared with the New York City Opera in their production of "Prince Igor," and danced with the New York Philharmonic, under the leadership of Andre Kostalanetz, for the first time at the 1970 "Promenades."

His roles in the "Rubies" section of George Balanchine's ever-popular ballet "Jewels" and in Jerome Robbins' highly-controversial "Watermill" are but two that were created especially for him. His role of "Prodigal Son" is quite probably his most distinguished — certainly one that Villella has made his own. He also received great accolades for his performance in the title role of the Balanchine-Robbins' "Pulcinella," which was one of the new ballets premiered during the New York City Ballet's history-making Stravinsky Festival in June, 1972.

Villella has performed with the National Ballets of Washington and Canada, the Boston Ballet, and in guest appearances with symphony orchestras and civic ballet companies throughout the country. An active member of the President's National Council on the Arts, he finds time in his strenuous schedule to give occasional master classes and lecture - demonstrations, and is currently completing a book on dance.



Edward Villella

He has been seen on all the major television variety shows, including the Kraft Music Hall, the Carol Burnett Show, the Mike Douglas Show, Hollywood Palace and the Ed Sullivan Show. In 1968, the Bell Telephone Hour devoted an entire program to him, "Man Who Dances — Edward Villella," which was shown nationwide over the NBC Television Network. One of his most recent television performances was on the NBC special "Christmas with the Bing Crosbys."

Villella's critics praised him in the superlative, kings and presidents have saluted him with enthusiastic acclaim, and charmed audiences applaud and cheer his virtuosic artistry. Indeed, Clive Barnes, celebrated dance and theatre critic of the *New York Times,* has written of Villella: "A great dancer dances unmistakably. Edward Villella is that extraordinary thing, a great dancer."

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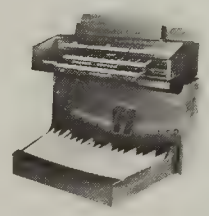
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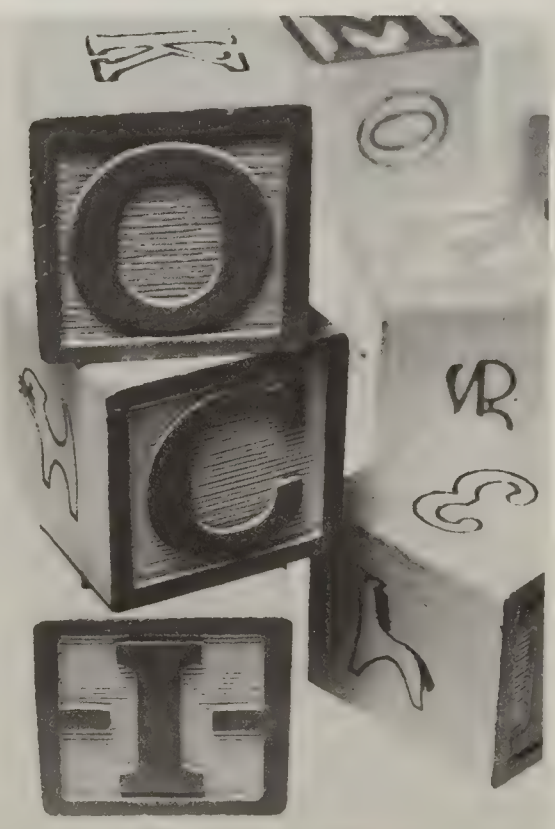
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THE TRAVELERS



Charles Treger

Eleven years ago an unknown violinist from Detroit made world headlines as the first American to win First Prize (previously held by David Oistrakh) in the International Wieniawski Competition in Warsaw. To celebrate the 10th anniversary of that historical achievement, Charles Treger returned to Poland in the fall of 1972 for ten concerts and a series of recordings, the royalties from which established a special "Charles Treger Award" for the best Polish violinist in each succeeding Wieniawski Competition. This was Mr. Treger's fifth return to Poland.

Upon his return from his triumph in Poland, Treger played a concert at the White House by special invitation of President Kennedy. Later a U.S. State Department tour took him to fourteen countries in Europe and the Middle East for over 30 concerts with William Steinberg and the Pittsburgh Symphony, which included appearances at the Athens Festival and Edinburgh Festival, the latter before Queen Elizabeth II.

At home in New York, Charles Treger celebrated his tenth anniversary with a unique series of three Town Hall concerts entitled "A Romantic Revival for the Violin," in which he explored some of the glittering, virtuoso showpieces that won rousing ovations from today's audiences as they did from the public of that golden era.

Harold Schonberg, writing in the *New York Times,* headlined his Town Hall review, "Beautiful playing in an absorbing evening," and then went on to describe the playing as ". . . unfailingly sweet, controlled sounds with technique to burn, with taste and musicianship applied to every piece on the program."

A Treger recording of Joachim's "Hungarian Concerto," with the Louisville Orchestra conducted by Jorge Mester, was named one of 10 best concerto recordings of the year by the *Saturday Review* magazine.

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I

TARTINI-KREISLER	Fugue in A Major
MOZART	Adagio in E Major, K. 261
BRAHMS	Sonatensatz

II

BACH	Sonata in G minor, for solo violin Adagio Fuga Siciliana Presto

INTERMISSION

III

FAURE	Sonata in A Major, Op. 13 Allegro molto Andante Allegro vivace Allegro quasi presto

IV

WIENIAWSKI	Romance sans parole et rondo elegante

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Story of *Il Trovatore*

As the first act opens, Ferrando, captain of the guards in the palace of Count di Luna, describes a tragedy that befell the Count's family many years earlier. When the Count was very young, his father had caused a woman accused of witchcraft to be burned at the stake. Before dying, the accused woman made her daughter, Azucena, promise vengeance. An infant brother of the Count disappeared shortly after the woman's execution.

The scene changes and Leonora, a noble lady loved by the Count, is heard confessing her love for a troubadour named Manrico. Enraged at discovering Manrico a rival, the Count threatens him, and in the ensuing duel the troubadour is wounded.

The second act opens on a gypsy camp, where the thrilling Anvil Chorus is heard. Azucena, now well along in years, has nursed Manrico back to health. He believes she is his mother. Now for the first time she relates to him the story of her mother's death at the stake. She tells him that she swore vengeance, and seized the infant brother of the Count with the intention of hurling him into a fire. Instead, she reveals, she made a mistake and threw her own child into the flames.

When she discovered her ghastly error, she resolved to bring up the noble-born child as her own; thus Manrico is actually the brother of the Count.

At this point a messenger arrives at the camp to inform Manrico that his beloved Leonora, believing him to have been killed, is about to enter a convent. He hastens to the convent, arriving just as the Count is preparing to carry her away by force. She escapes with Manrico.

The third act opens on Count di Luna's camp where Azucena has been brought in as a captive. The Count has learned that she apparently is the person who kidnapped his young brother.

The action shifts to a scene where Manrico and Leonora sing a farewell as the former goes forth to meet the Count. Manrico's rage mounts as word comes to him that Azucena has been sentenced to die.

In the final act Manrico has been defeated, and he is confined in prison with Azucena. Leonora comes to be near her lover. She, Manrico, and the chorus sing the celebrated "Miserere."

Leonora pleads with the Count for mercy, and when he denies her, she agrees to marry him if he will free Manrico. He consents and they go to the prison to free Manrico and Azucena, but when Manrico learns of her promise to marry the Count he bitterly accuses her of betraying his love.

Soon he discovers, however, that she plans to cheat the Count. She has taken poison. As she begins to die, he begs her forgiveness for his suspicions. The Count, in a towering rage, orders Manrico to be executed at once. As the axe falls, Azucena reveals to the Count that the man he has just killed is his brother. He collapses with remorse.

* * *

Il Trovatore is Verdi's *bel canto* opera.

The opera made its American bow on May 2, 1855, at the New York Academy of Music and reached the Metropolitan on the third night of its inaugural season in 1883.

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Music by Giuseppe Verdi

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Stage Director : Anthony Stivanello
Chorus Mistress : Maestra Marienka Michna

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Ferrando, a captain of the guard DIMITRI NABOKOV
Leonora, a noble lady of Aragon GILDA CRUZ-ROMO
Inez, her attendant JUDITH LOVEN
The Count Di Luna VERN SHINALL
Manrico, a troubadour RICHARD TUCKER
Azucena, a gypsy GUENDOLYN KILLEBREW
A Gypsy RODMAN STEWART
A Messenger } SALVATORE MOTISI
Ruiz, a friend of Manrico }
Servants and Soldiers of the Count Di Luna, gypsies, followers of Manrico.

ACT I
Scene 1 Di Luna's Palace
Scene 2. Leonora's Garden

ACT II
Scene 1. A Gypsy Camp
Scene 2. A Convent

ACT III
Scene 1. Di Luna's Camp
Scene 2. Manrico's Fortress

ACT IV
Scene 1. Di Luna's Palace
Scene 2. A Prison Cell

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PROGRAM

Concerto for Violin and Orchestra, Op. 36 — *Schoenberg*

Poco allegro
Andante grazioso—Adagio
Finale: Allegro alla Marcia

JOSEPH SILVERSTEIN

INTERMISSION

Symphony No. 6 in B minor, 'Pathétique', Op. 74 — *Tchaikovsky*

Adagio—allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: Adagio lamentoso

PROGRAM NOTES

Violin Concerto, Op. 36 — *Arnold Schoenberg*

Born on Sept. 13, 1874 in Vienna; died in Los Angeles on July 13, 1951.

The Violin Concerto, Op. 36, was one of the first works to be completed by Arnold Schoenberg in this country. He had arrived here in October, 1933, to accept a position on the staff of the Malkin Conservatory in Boston. (It was in that city that he made his American conducting debut, on March 16, 1934, in a performance of his symphonic poem *Pelleas und Melisande* with the Boston Symphony Orchestra.) He began work on his only violin concerto during the summer of 1934 and completed it in 1936 in Los Angeles, where he had meanwhile settled, having found the climate of the Northeast uncongenial to his health. Dedicated to Anton Webern, his friend and one-time pupil, the concerto was first performed on December 6, 1940, by the Philadelphia Orchestra. Louis Krasner was the soloist and Leopold Stokowski the conductor.

The concerto and the Fourth String Quartet, Op. 37, were both completed at about the same time, and to Rene Leibowitz, author of *Schoenberg and His School,* these works are the "culmination of Schoenberg's twelve-tone style"—an evaluation shared by many commentators, particularly as it applies to the concerto. This work has become one of the most widely used pedagogical examples of Schoenberg's celebrated "method of composing with twelve tones related only to each other."

Despite the concerto's far-reaching influence, it has been slow to enter the repertory of artists and orchestras. Sad as that neglect is—for the concerto is surely one of Schoenberg's finest works—there is an easily understood reason for it: Op. 36 poses unusual difficulties for the listener, extraordinary ones for the soloist and orchestra. To deal with the latter problem first, it should be noted that the composer himself once remarked that the executant really needs six fingers on his left hand—not an unseemly exaggeration in view of the fact that this is one of the most difficult concertos in the literature of the violin. It demands a technique that encompasses a virtuosic mastery unparalled in any previous concerto. Yet this virtuosity is never separable from the musical logic of the total work. Though the soloist is given many breathtaking display opportunities, he may never indulge himself the liberty of isolated musical flights. If the concerto is to make its musical point, the soloist must at every moment keep an ear to the orchestra sounds, for he must participate in the most subtly conceived ensemble effects, all the time preserving his dominance as soloist.

As for the orchestra players, they too have their share of difficulties. Not so much in terms of agility as in terms of precision—precision of coordination, of dynamics, of intonation and timbre. The writing is quite exposed and there is little duplication of parts. The extent to which each player is "on his own" is unprecedented.

The extent to which this concerto is "difficult" for the listener will depend largely on the kind of expectations he brings to the music. Op. 36 owes but little to classical organizational schemes, though there is indeed the traditional concerto format of two fast movements surrounding

a slow movement, the first of which resembles sonata-allegro form, the second an ABA structure and the third a rondo. But the listener who expects to follow this work strictly by means of thematic and rhythmic repetitions and similarities will be disappointed. To be sure, there are examples of such organization. The opening figure of the solo violin, for instance, occurs also at the end of the first movement and in the cadenza near the conclusion of the finale. But Schoenberg's basic architectural scheme, which is based on tone-rows and their permutations, will not be apparent to the average listener. Nor does it need to be. To paraphrase a remark of Alban Berg, one of Schoenberg's pupils, such technalities are concerns of the composer and of the performers. They need not affect the listener. Taken on its own terms, the Violin Concerto offers an amazing wealth of expressive richness, an endless flood of musical invention, all of which serves to confirm Schoenberg's statement that it was his intent to write twelve-tone *music,* not *twelve-tone* music.

Symphony No. 6 in B minor, 'Pathétique', Op. 74

Peter Ilitch Tchaikovsky

Born on May 7, 1840, at Kamsko-Votinsk; died in St. Petersburg on November 6, 1893.

Talking with his brother Modeste on the day after the first performance of the Sixth symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher. He had thought of calling it 'A program symphony' and had written to his nephew, Vladimir Davidov, of this intention, adding, 'This program is penetrated by subjective sentiment. . . . The program is of a kind which remains an enigma to all—let them guess it who can.' And he said to Modeste when the question of a title was under discussion, 'What does "program symphony" mean when I will give it no pragram?' In other words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a question which he could not answer. He accepted Modeste's suggestion of *'Pathetique'* but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the *'Pathétique';* Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of program in Tchaikovsky's mind but that the 'subjective' sentiment of which he spoke was more than he could explain. Plainly, too, the word *'Pathétique'*, while giving the general character of the music, fell short of conveying the program.

Modeste's title *'Pathétique'* was an obvious first thought, and an apt one, because the symphony has all the habilments of melancholy—the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and coloring of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices as Tchaikovsky used them.

If they were, the symphony would be no better than a mass of mediocre music in the affecting style then in vogue. They were externals useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper motivation to the Symphony—a motivation which is eloquent and unmistakable in the music itself and which the word *'Pathétique'* serves only vaguely to indicate.

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles as if music were not a work of art, and, like all the narrative arts a structure of the artist's fantasy. The symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon this symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears—as did his admirers, from Nadejda von Meck down. 'While composing the [Sixth] symphony in my mind, 'Tchaikovsky had written to his nephew, 'I frequently shed tears.'

There can be no denying that the emotional message of the *'Pathétique'* must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of 'insincerity'; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was 'sincere'—that is, when he was at his best and satified with it, as in the *'Pathétique'*. He wrote to Davidov, to whom he was to dedicate the symphony, 'I certainly regard it as quite the best—and especially the most sincere—of all my works. I love it as I never loved any one of my musical offspring before.' Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

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BOSTON SYMPHONY ORCHESTRA

Established by Henry Lee Higginson, soldier, philanthropist and amateur musician, the Boston Symphony Orchestra is the second oldest in the nation. Its first concert took place in the Boston Music Hall on October 22, 1881, under the direction of Georg Henschel. Since then it has flourished under a series of distinguished conductors. Wilhelm Gericke, Emil Pauer and Karl Muck were some of the luminaries of its early days. To Pierre Monteux, Music Director from 1919 to 1924, goes the credit for having rebuilt the ensemble after a crippling musicians' strike during the first year of his tenure.

The Koussevitzky era, one of the most colorful in the Orchestra's history, began in 1924. His extraordinary musicianship, electric personality and catholic taste proved so enduring that he served an unprecedented term of twenty-five years. During this time the Orchestra greatly expanded its activities: recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. In 1929 the free Esplanade Concerts on the Charles River were inaugurated by Arthur Fiedler, who the following year became the eighteenth Conductor of the Boston Pops, a post he continues to hold today. In 1936 Koussevitzky led the Orchestra in its first concerts in the Berkshires, out of which grew the famous Berkshire Music Festival held each summer at Tanglewood.

Koussevitzky was succeeded in 1949 by Charles Munch, who led the Orchestra on its first tour abroad. Munch was followed in 1962 by Erich Leinsdorf, who was succeeded in turn by William Steinberg in 1969. Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra at the beginning of the present season.

Symphony Hall, built in 1900, is the Orchestra's Boston home. Its acoustic is commonly regarded as one of the finest in the world. The Boston Symphony Orchestra Inc. presents concerts of the Boston Symphony and Boston Pops Orchestras and of the Boston Symphony Chamber Players. Active in the sponsorship of youth concerts in Boston, it is involved also in numerous television, radio and recording projects.

SEIJI OZAWA

Seiji Ozawa, Music Director of the Boston and San Francisco Symphony Orchestras, was born in 1935 in Hoten, Manchuria. His family early recognized his love of music and arranged for him to receive lessons on traditional Japanese instruments. Not long afterwards, at age seven, he also began to study the piano and Western music, and when he was sixteen he enrolled as a piano student at the Toho School of Music in Tokyo. There, as a result of a finger broken while playing football, he decided to devote his time to composition and conducting.

In the fall of 1959, Mr. Ozawa left Japan for Europe in order to broaden his musical experience. Travelling around the continent on motor scooter and supporting himself with various odd jobs, he entered the International Competition of Orchestra Conductors at Besançon, France, in the fall of 1959 and won first prize. One of the judges was the late Charles Munch, who invited the young conductor to study at Tanglewood the following summer, where he recieved the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center.

Shortly afterwards, he won a scholarship to study with Herbert von Karajan in West Berlin. It was there that Leonard Bernstein, who was touring Europe with the New York Philharmonic, asked him to accompany him and his orchestra on a tour of Japan during the spring of 1961 and to return to New York during the 1961-1962 season as one of his assistants. He directed several concerts of the Philharmonic that season, though it was with the San Francisco Symphony Orchestra, during the same season, that he made his first full-length professional concert appearance in North America.

Mr. Ozawa's debut with the Toronto Symphony occured during the 1963-1964 season and his success there led to his appointment as Music Director of that Orchestra beginning with the 1965-1966 season. He resigned this post at the end of the 1968-1969 season in order to devote his time to guest conducting, and in 1970 he was made Artistic Co-director, with Gunther Schuller, of the Berkshire Music Festival.

Mr. Ozawa began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra in December 1970, and beginning with the 1972-1973 season, he was made Music Adviser to the Boston Symphony. This fall he became that Orchestra's Music Director, a post he holds concurrently with his positions at Tanglewood and in San Francisco. His many recordings for the RCA, Angel and Deutsche Grammophon labels include performances by the Boston Symphony of Stravinsky's *Firebird* and *Petrushka* suites, Orff's *Carmina Burana* and Berlioz's *Symphonie Fantastique.*

JOSEPH SILVERSTEIN

Joseph Silverstein, Assistant Conductor of the Boston Symphony Orchestra since the beginning of the 1971-1972 season and concertmaster since 1962, joined the Orchestra in 1955. He was then, at the age of twenty-three, the youngest member. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Josef Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

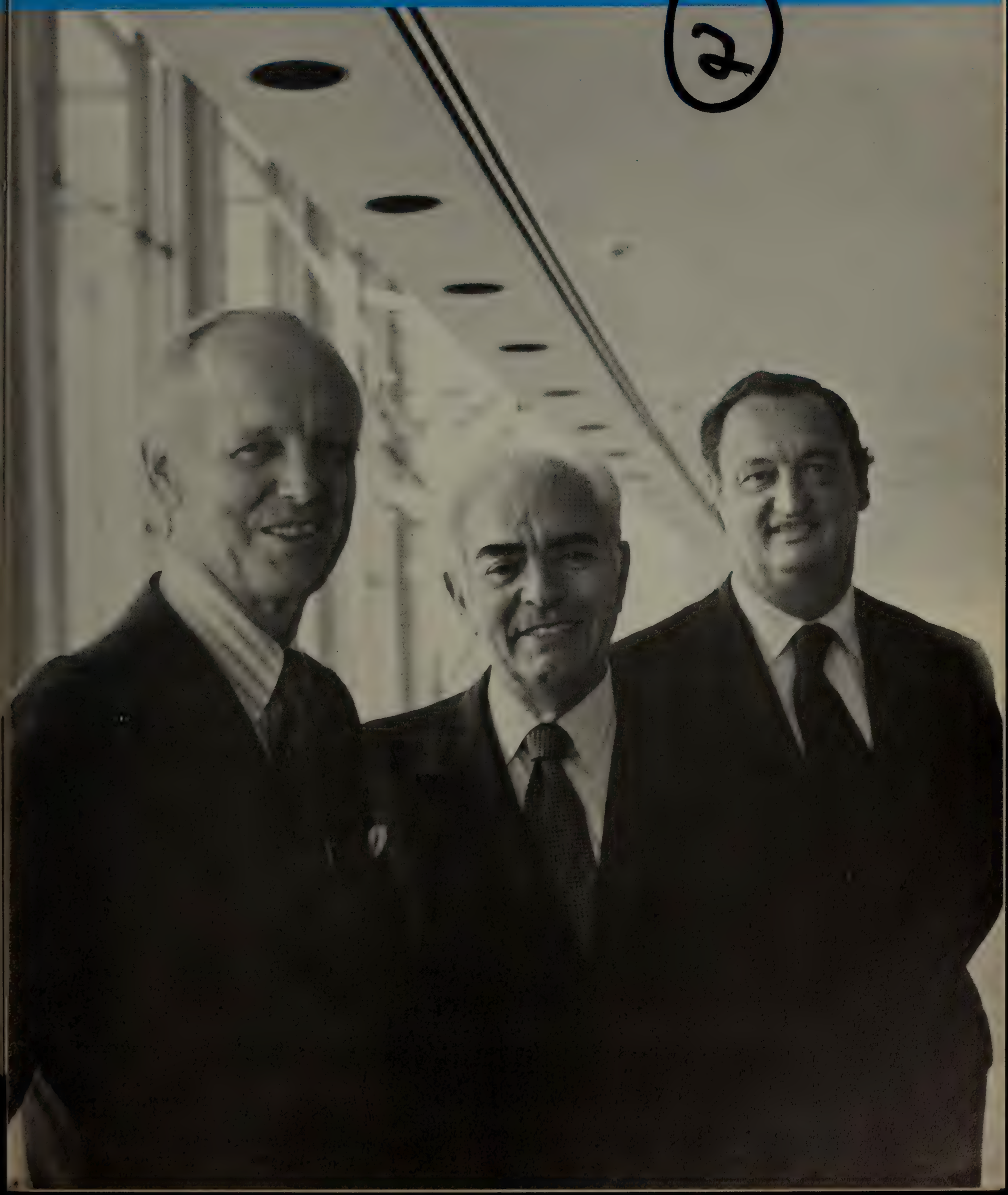
Joseph Silverstein has established an international reputation as soloist and as first violinist of the Boston Symphony Chamber Players. During past seasons he has performed many concerts with the Orchestra, and has recorded those by Bartók and Stravinsky for RCA. During the 1969-1970 season he made his debut as conductor with the Boston Symphony and Boston Pops Orchestras.

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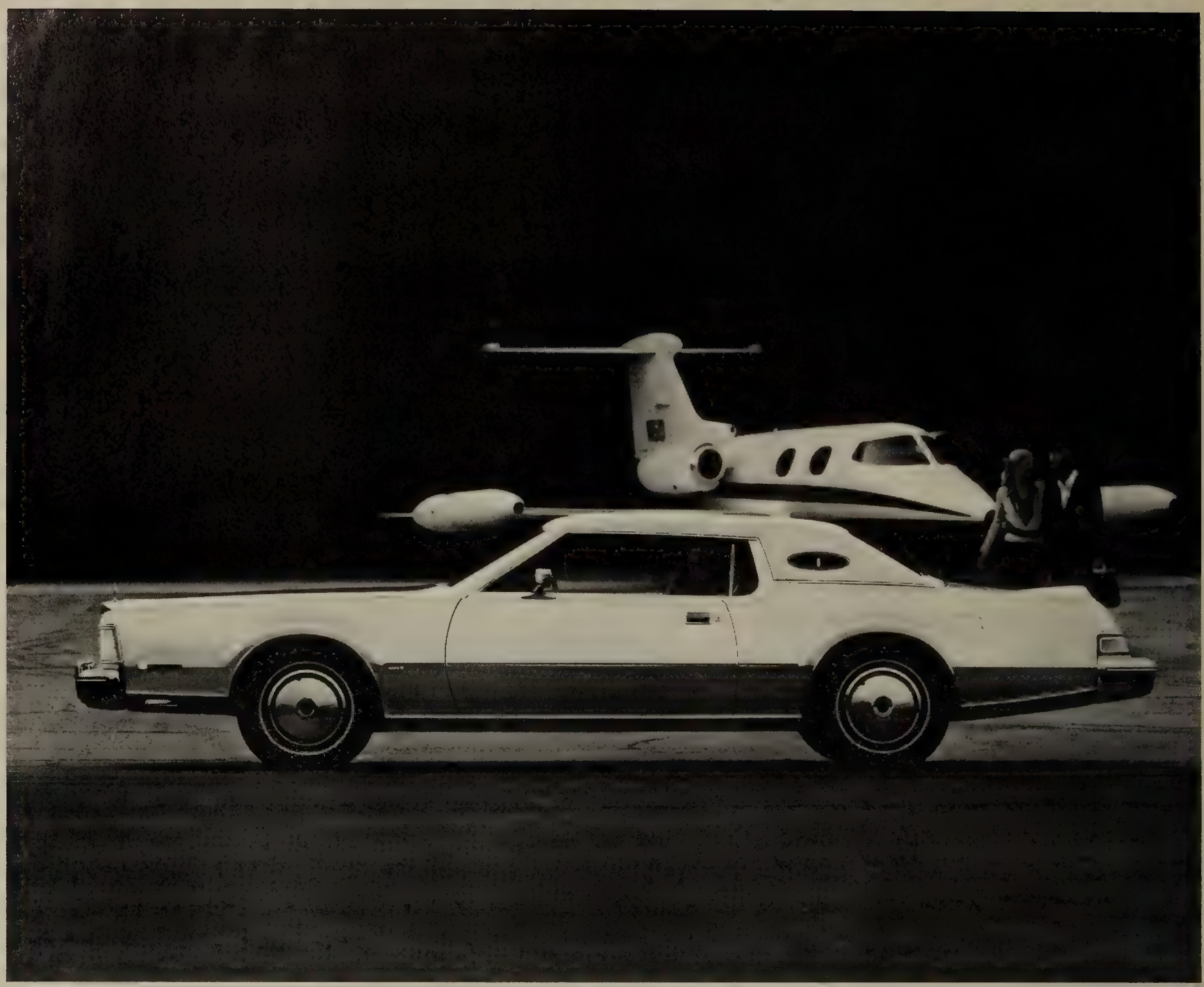
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AROUND THE PLAZA

November is an unofficial Gabriel Fauré month for Alice Tully Hall with the beginning of a series in which Judith Alstadter will perform all of his piano works; other well-known music of Fauré is included on programs by the Musica Aeterna ensemble and in the concerts of The Chamber Music Society of Lincoln Center, in which violinist Zino Francescatti and pianist Gaby Casadesus are the guest artists (November 16 and 18). In recognition of this uncommon attention to Fauré (who was born in 1845 and died in 1924 at the age of nearly 80), this month's cover for the Alice Tully Hall program is dedicated to a study of the composer by John Singer Sargent. The original is in the Fogg Museum of Harvard University, to which grateful thanks are extended for the privilege of reproduction.

Alice Tully Hall In addition to programs by The Chamber Music Society of Lincoln Center and the Musica Aeterna ensemble, the month's schedule includes several other events in annual series. On November 5 the Music from Marlboro sequence will begin with works of Boccherini, Brahms and Schumann. On November 13 Agostino Steffani's *Tassilone* will be performed in the Clarion Concerts series under the direction of Newell Jenkins, and the New York Pro Musica Antiqua will offer music of Elizabethan and Jacobean England. A final night-of-the-week to be underscored is Wednesday, November 21, when pianist Bill Evans will participate in the first of a recurrent midweek focus on the performances of the National Jazz Ensemble.

Avery Fisher Hall The delayed season of the Philharmonic Orchestra will include, during November, performances on November 8, 10 and 13, of Berlioz's *Damnation of Faust*. This is part of a season-long survey of the Faust legend as realized in music. In The Philadelphia Orchestra series on Monday nights, Riccardo Muti will be the guest conductor on November 5 and Van Cliburn will appear on November 26 as soloist with Eugene Ormandy conducting. Seiji Ozawa, recently appointed Music Director of the Boston Symphony, will conduct the first concerts of the Orchestra on November 14 and 16. James de Priest is the guest conductor of the National Symphony Orchestra when it makes its first visit of the 1973-74 season to Avery Fisher (Philharmonic) Hall on Sunday, November 18.

Metropolitan Opera House Revised box office hours will be in effect during November: Monday to Friday from 12 to 9; on Saturday from 10 to 9; and on Sunday from 12 to 6. For credit card reservations call 799-4420. 595-6700 should be used for information on casts, duration of performances, availability of tickets and so forth. Two new productions are scheduled for first performances during November. Rossini's *L'Italiana in Algeri* will be introduced on November 10, at 2:00 P.M. On November 29, Offenbach's *Contes d'Hoffmann*, in a new version by Richard Bonynge, will have its first performance at a Metropolitan Opera Guild benefit.

New York State Theater Additions to the repertory of the New York City Opera during November include Rossini's *Il Barbiere di Siviglia* on the 3rd, with Jean-Claude Auvray directing and the debut of bass-baritone Michael Li-Paz. The New York City Ballet will begin its fall season on November 13 with a program that includes Jerome Robbins's *Four Bagatelles* (first performed last spring under the title of *Beethoven Pas de deux*). For those looking forward to the annual run of *The Nutcracker*, it will begin on December 6th, and continue through the month.

Vivian Beaumont Theater The first season of Joseph Papp's New York Shakespeare Festival begins on November 8 with David Rabe's *Boom Boom Room*. In the Mitzi E. Newhouse Theater (formerly the Forum) a season of Shakespeare will begin on November 10 with *Troilus and Cressida*. *The Tempest* will follow on January 26 and *Coriolanus* on April 13. Other attractions scheduled for the Vivian Beaumont Theater are *The Au Pair Man* by Hugh Leonard, with Julie Harris and Charles Durning, and August Strindberg's *Dance of Death*, in which the principal performers are Max von Sydow and Joanne Woodward. Another play (by a black writer) and a musical will be identified at a later date. Performances at the Vivian Beaumont are on Tuesday through Saturday evenings at 8 P.M., with matinees on Wednesday, Saturday and Sunday afternoons at 2:00 P.M. At the Mitzi E. Newhouse Theater, evening performances (Tuesday, Thursday, Friday and Saturday) begin at 7:30. Curtain time for Wednesday, Thursday, Saturday and Sunday matinees is 2:30 P.M. Information pertaining to details about these and other matters can be obtained by calling EN 2-7611.

New York Public Library at Lincoln Center Now in preparation: an exhibit entitled "The Rise of Television: The First Decade 1948-1959." To be opened in the Main Gallery on December 17.

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Lincoln Center Marquee

FALL/WINTER POP CALENDAR

Great Performers

THE 1973-74 Great Performers pop season embraces folk, jazz, rhythm and blues, and country music. The fall/winter schedule includes: a performance of original and authentic orchestrations from Scott Joplin's "Red Back Book" with Gunther Schuller and the New England Conservatory Ragtime Ensemble (Sunday, November 4 at 8:00); and Taj Mahal and the Marshall Tucker Band (Sunday, November 18 at 8:00).

The Canadian singer/songwriter Gordon Lightfoot returns for his annual two-concert appearance on Thanksgiving weekend (Friday, November 23 and Sunday, November 25 at 8:00), followed by Donny Hathaway (Friday, December 7 at 8:00), and John Prine (Sunday, December 9 at 8:00). Ella Fitzgerald will appear Friday, January 18 at 8:00.

The as yet incomplete schedule also includes singer/songwriter Loudon Wainwright III (Friday, February 8 at 8:00); the return of Two Generations of Brubeck, including the Dave Brubeck Quartet with Gerry Mulligan and Paul Desmond, along with the Darius Brubeck Ensemble and Chris Brubeck and the New Heavenly Blue (Saturday, February 9 at 8:00); Bill Withers (Sunday, February 17 at 8:00); Bobby Short (Sunday, March 17 at 8:00 and Sunday, March 31 at 8:00) and the Preservation Hall Jazz Band (Saturday, April 6 at 8:00). All concerts will be performed in Avery Fisher Hall except for the "Red Back Book" and Bobby Short performances which are scheduled for Alice Tully Hall, where he has appeared previously.

The Lincoln Center Great Performers series is made possible with support from the New York State Council on the Arts.







Lower left, Dave Brubeck and Jack Six, string bass; center, Taj Mahal; lower right, Preservation Hall Jazz Band (left to right: Allan Jaffe, tuba, De De Pierreé, cornet, and Willie Humphrey, clarinet).



photo by Gianni Bates

Ned Rorem

Expressive Rather Than Experimental

Few living composers can be credited as composer/writers, but Ned Rorem's prolific output in both endeavors places him in that special category. Having composed three symphonies, three piano concertos, five operas, several ballets, music for theater, choral works, hundreds of songs, most recently three New York premieres and the world premiere of his opera *Bertha* to be performed November 26 at Alice Tully Hall, Rorem has written two volumes of diaries, and a collection of lectures.

He is not the first composer to embrace composing and writing simultaneously. Hindemith, Debussy, Schumann have contributed works on music, and music criticism. However, the largest portion of their creative lives was devoted to composing, whereas Ned Rorem has from the outset, dedicated himself to both means of expression. "I can think of two exceptions only," recalls Rorem. "Paul Bowles who writes novels and Wagner who wrote music librettos, and also wrote millions of other things that people don't read any longer. Of course, I don't write fiction but I do write criticism of sorts. I write mostly about myself."

Born in 1923, Rorem was writing poetry and dabbling with music while still a child. "When I was a kid it didn't occur to me that everybody else didn't go home and write music," says Rorem. "One of the amusing discoveries of my life was that everybody else wasn't interested in music. I just assumed that writing music and poetry was the norm. So I didn't know I was a freak until I was at least 12 or 13. I have always pursued many of the arts, performing and creating simultaneously. By the time I was in adolescence it was sort of heads or tails as to what I would do. I thought about being a dancer, a composer and a writer. I hated to give anything up so I gave nothing up."

While still in his twenties, Rorem started to put his thoughts down in sequential order for his first diary. "As soon as I knew the diary was to be published, I found that I couldn't write with the same spirit, knowing that people were going to read it in a year or two. It temporarily changed the complexion of my prose. I found that you write for an audience. A diary is written for an audience that is nebulous and in the far future. Composing and writing can, at times, conflict. I have assumed that the two things express different sides of me but in actuality they don't. Music can be just as obscene as words, but nobody knows it. You can't be arrested for writing a piece of music that doesn't have words to it. Nobody can prove that a given piece of music is sexual or political unless there are words."

Two new books by Rorem, one a book of essays and the other, *The Final Diary,* will be published within the next six months. "I can no longer write self-exposingly. I think it is unseemly after a certain age."

Rorem's lineage is not musically rooted. It was an "intelligent" family, explained Rorem. The second child of Quaker parents, he was raised in a liberal, pacifist environment. "My mother's younger brother was killed in the first World War. This devastated her, and when she got married to my father, they wanted a milieu concerned with peace. So they became Quakers. I am a birthright Quaker. I take pacifism for granted. I am not a pacifist of conviction but of birth so to speak."

In 1949, at 26, Rorem moved to France where he lived and worked until 1958. Having lived in France for eight years, critics groped for French influences in his music. "When people found out that I lived in France, they immediately decided that my music was automatically French. But looking back now, I would say that I *am* French."

Going back to his childhood, he remembers being almost mysteriously drawn to France. As it had for so many other composers and writers, the mystique of the French countryside served as an important artistic impetus for him. "As far back as I can remember my entire orientation was towards things French: art, literature, food and above all, music. So when I went to France to live I didn't just become French. I went home, so to speak, as if I had been there before. And a lot of people in France do not think my music is French. They think of it as far more inhibited."

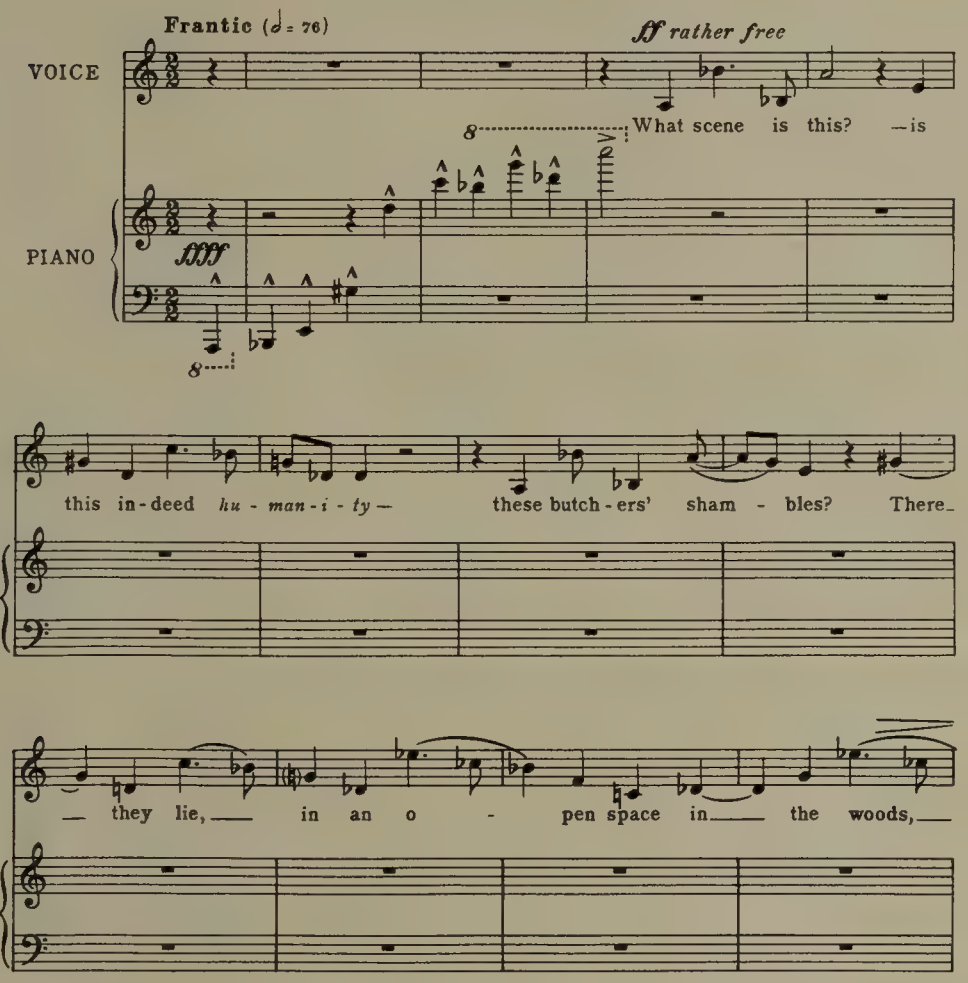
When asked to place his music in the context of today, Rorem moved uneasily in his chair. It was, after all, that inevitable question which composers are repeatedly forced to ponder. "I hate to define my music," admitted Rorem. "I don't know what original means and I don't know what avant-garde means any longer. There is no definition for such a thing. And once a thing becomes an academy, it is obviously not avant-garde. I am also not quite sure what experimental means. I really don't have very much to do with any of these things. My music is not 'ex-

WAR SCENES

for Medium-Low Voice and Piano

WALT WHITMAN NED ROREM

1. A NIGHT BATTLE



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perimental,' and it is not adventuresome in terms of looking for a new language. It is though, brave or courageous, if you will, because I am speaking a language that is in my own diction. As to what my language is, I would say that since I am not experimental, the key word would be expressivity. Expressivity might be old fashioned but it is coming back into fashion with people like George Crumb. It is getting away from the style used by Milton Babbitt."

His reputation as a composer, he believes, is based on what he has written for the human voice. "Expressivity and my attraction for the human voice go hand in hand," added Rorem. "The reason I started writing for the voice was because of poetry. I wanted to connect these interests of mine, poetry and music, and wed them in one way or other. When I was 15 I was setting the poetry of e.e. cummings to music and having girls in high school sing them for me. It wasn't their voice that interested me so much at the time but their interpretation of the words. I guess I also wrote for the singer inside of me. I have hundreds of songs."

Ned Rorem, like all composers, grapples with that vague intangible, communication—trying to transmit the composer's innermost feelings. "I don't think a composer knows for whom he is writing," admitted Rorem. "All I would say was that he writes for somebody else. That person can be himself at a later period, or it can be someone he loves. If the people whom I love died tomorrow, it would make a big difference in the music I write and one wants the approval of those one loves. And as for who one loves, that could be an abstract. You don't write for people you hate. You might want to write for people you hate, because you respect them. You may want to cinvince them that you are good. But if you are writing to convince somebody, that is not the same thing. I write for an audience and I am not quite sure who it is. It could be for an unnamed person or it could be for people that I love or that love me. I also write for the approval of my parents—'here is my gift'—the way all children do. And of course I love to be applauded. For instance, one writes a piano concerto to get applause. In my piano concerto, which I wrote two years ago, I wanted to show off the piano in a glittering and glamorous way. So I write for applause in a way that Elliot Carter does not. But Elliot Carter, it so happens, gets a great deal of applause. He is also writing for that kind of admiration too."

Rorem's opera *Bertha* was commissioned by John Gutman, formerly director of the Metropolitan Opera Studio. It was to be structured for children and to be performed primarily on the road. Rorem chose Kenneth Koch's *Bertha* because it had a universal appeal and could work well with any audience. "Originally, Gutman vetoed *Bertha,* because, he said, it was too sophisticated. He thought that children would never understand it. Of course children understand anything, it is adults that don't understand anything. *Bertha* is a 25 minute opera in ten acts on the mad queen of Norway, Bertha, who is an absolute monarch on the style of Nixon. It is like all the Shakespeare king tragedies rolled into one. It is witty and quite touching."

For Rorem, opera, if it is to succeed, should convey a sense of immediacy. Like the composer of a century ago, he is also attempting to strike a euphonious chord, between a dramatically cohesive text and the music that encircles it. "If someone comes along and gives me a lot of money, I will write another three act opera. But only if I can do anything I want. Even then I wouldn't know quite what to do," concluded Rorem.

ROBERT V. WEINSTEIN

A Morning with Milstein

Nathan Milstein refuses to be absorbed in the sleek, compact, highly mobile world technology has manufactured about us. The 69-year-old violinist leads an active life, concertizing all over the world—yet he moves at his own pace; and his pace is several hundred miles an hour slower than a monstrous 747 jet thunderously musters in seconds. Milstein will not fly. There is no need to fly when he can leisurely cross time barriers and geographic boundaries without assaulting his system with drastic changes.

His two Carnegie Hall concerts on October 19 and November 28, and the masterclasses he teaches at The Juilliard School this year, were carefully planned to avoid tumult, confusion and needless expenditures of energy. This partly explains why he can still draw capacity houses, evoke enthusiastic praise from the press and, most importantly, deeply enjoy every second of his artistic life.

"My life is not very complicated," says Milstein. "I play, and I play all over the world. In Europe the tours are longer because winter starts earlier. In early September I am usually playing already. In the United States the winter season ends in April, whereas in Europe the season runs until July. And, of course, in Europe there are so many festivals, such as Salzburg. It is hard to say how many months out of the year I tour, but generally I try not be away from home for more than a month."

Home for Milstein is London, a place he has found to be suitable to his temperament. "I initially moved to London because my wife preferred it, but I quickly became used to it. Sometimes I wonder if New York is not a better place to live. I find London an easier place to live. It is not as frantic as New York. This is the first time I have been to New York in three-and-a-half years."

Milstein teaches masterclasses at Juilliard. He has always taught, but Juilliard offers him a rather unusual teaching experience. "The young people I teach are extraordinarily gifted. I don't remember seeing so many gifted people at such an early age. I had a masterclass in Zurich but the students at Juilliard have stronger musical backgrounds. It is a very stimulating and professional environment."

The masterclasses are, according to him, an important vehicle in learning. "It is a sound principle. I don't think students need an outsider to come in and teach them, but they want to know another opinion—they want to know what I think and have to say. It is a good idea. Standards of performing are higher now than when I was a boy. I developed a critical and analytical sense early. When working with young students it is very difficult to compare talents. Talent is always a strong intangible, regardless of the period. Most important are the standards that are established by different work habits, technology and other factors. It is like comparing the tomatoes today to those of ten years ago. Today they are different because they use chemicals in the soil to make the tomatoes grow bigger and faster. But that doesn't mean that they are necessarily better. Talent is very much like a precious stone or jewel. You have to do something with it."

The Russian-born violinist said that American schooling combines the mechanical efficiency of the Russians with a European sense of music. "That is why Europeans rarely achieve the technical quality that Russian musicians demonstrate," he went on. "In America, due to the fact that there have been many Russian musicians who have influenced their thinking, more importance is placed on developing a young boy's muscles and mechanical abilities. This captures the important ages of development, from about six to twelve. In Europe, young boys are given Bach sonatas to play before they know how to approach such material. Now they are teaching young students how to develop their muscles and their technique, as we are doing in the United States."

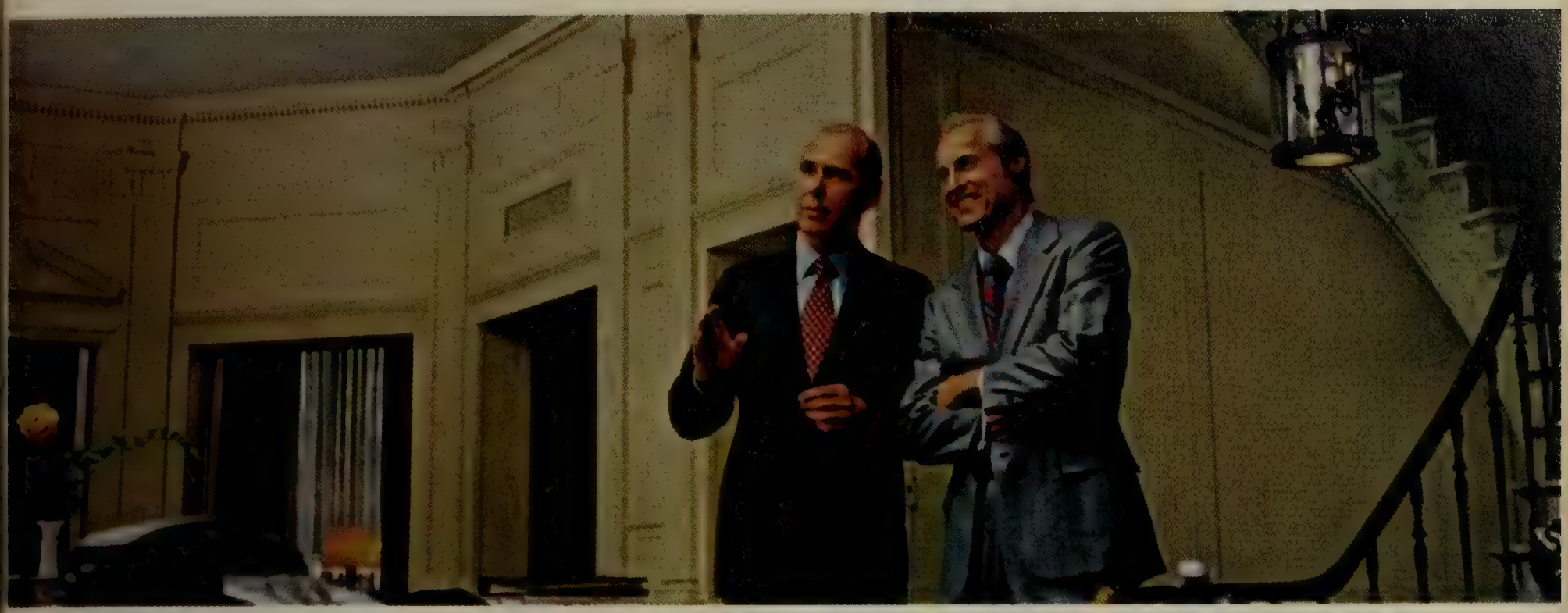
The violinist was awed by the plentiful crop of young violinists who appeared for Juilliard's fall auditions. "The committee and I found it







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hard to eliminate some of the candidates because they were so good," says Milstein.

Looking back upon his career he dwelled upon the importance of developing the attitude for a solo artist. "There is a difference between playing the violin sitting down and playing the violin standing up," explained Milstein. "Playing in an orchestra can be a limiting experience for a performer who hopes to build a solo career for himself. He can never fully express himself because he is always under the pressure of a baton that is telling him what to do. He plays, but he is not being allowed to express himself thoroughly."

Milstein's 1973-74 season marks the 44th anniversary of his first North American tour during the 1929-30 season. Before American audiences ever heard the name Milstein, he was acclaimed as a master violinist by the legendary Eugene Ysaye. He later went to Petrograd to study with Leopold Auer. In 1935 he made his Paris debut. A debut in Spain and extensive tours through European music centers followed, establishing a pattern that endures to this day.

As I prodded him with the many questions that came to mind, about his career and the people he has known and worked with, Milstein would have been just as content to talk about the inadequate service in American hotels versus European hotels. Stopping in the middle of a thought and glancing about his comfortable hotel suite overlooking Central Park, he looked at me with a puzzled expression on his face: "You know, the hotel service in America today is just not what it used to be. It used to be so much better. In Europe I have found that rooms are generally cleaner and the service is so much better."

After an extended, but no less interesting, detour about hotels, the size and quality of eggs today compared to 20 years ago, and the advantages of living abroad, he reluctantly came back to his career. Clearly, Milstein doesn't like to be fussed over. Publicity and his public image do not concern him.

He smiled to himself, laughed quietly and said: "You know people always like to create glamorous stories. People say that I declined a career as a child prodigy. But that isn't true. My mother simply wanted me to stay home. She said to me, 'you better play well first.' Everybody used to come to the house and tell me how smart I was and how well I played. My mother was not impressed. She said it was not necessary to go off while very young. She said, 'you don't know enough.' Times have since changed. Now mothers will push their child out into an artistic career saying, 'My son deserves more.' My mother was not a professional musician but she loved music. People often do things earlier than they are capable of. I have never accepted anything that I couldn't do well. I could never rush into learning a new piece. Even if I could play it, I had to have time to think about it—to let the idea thoroughly sink in before executing it."

Milstein said publicity is very good for selling Rice Krispies but not for art. His voice moved up three steps: "I don't want people to buy more of me. Needless publicity somehow detracts from quality and attitude. I believe that there are certain things that should not be emphasized. You don't need all that noise all the time. It serves no purpose. Why must there be so much unnecessary publicity for a Callas concert? The woman always sings well. Her reputation precedes her. I remember that there was never much publicity for a Heifetz or a Kreisler concert. The only publicity was if they played well and then it was a very natural thing because it followed the event. People did not go into the concert hall expecting more than the performer could give. When the concert went well, the public loved it and the press raved. That was publicity. Too much emphasis is placed on the name of the artist. This is not always the right way to do things because very often the big names are not always the best all the time. . . . My point is that it is better to be known by quality alone. You can't supply a good soup for a million people. But you can make a good soup for ten people maximum. I remember the French used to make small, delicate snuff boxes inlaid with diamonds. They were not made for masses of people. Each little box required months of work."

The twentieth century, with its gadgets, "images" and its promotion of artists as sophisticated household artifacts, managed to pass Milstein by. The simple, unadorned pleasure of playing well has carried over into his everyday activities, making life a worthwhile endeavor in itself.

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November 18, 1973
December 9, 1973
January 13, 1974

Alice Tully Hall
Lincoln Center

CONCERT NOTES

Two major American orchestras have engaged new concertmasters for the season now in progress. Both are American born, and each has distinctive attributes to bring to his new involvement, thus adding something to the community in which he will base his activites. In Los Angeles, Zubin Mehta has acquired the services of Sidney Harth as the new concertmaster of the Philharmonic Orchestra and also as his Associate Conductor. Harth has to his credit a distinguished background as a soloist and as Director of the School of Music at Carnegie-Mellon University in Pittsburgh, Penna.

A native of Cleveland, Harth was concertmaster of the Louisville Orchestra (at an early age) and later of the Chicago Symphony. He has also been Associate Conductor of the Louisville Orchestra and Conductor of the Evanston (Ill.) Symphony. He will make his debut as Conductor of the Los Angeles Philharmonic in the subscription concerts of February 7, 8 and 10.

Thomas Schippers and the Cincinnati Symphony have selected Phillip Ruder as concertmaster and Ronald Hudson as co-concertmaster, beginning with the second pair of subscription concerts in September. Ruder comes to Cincinnati with a record of four seasons as concertmaster of the Dallas Symphony. He has also served as professor of violin and chamber music at Southern Methodist University, and as first violinist of the school's resident string quartet. Hudson has been assistant concertmaster of the Cincinnati orchestra since 1966.

* * *

The latest American orchestra to acquire a spacious home through the conversion of a movie house is the Oakland (Cal.) Symphony. Conductor Harold Farberman took particular note of the facilities in the former Paramount Theater (now Paramount Center for the Arts) by including, on his inaugural program in October, the Third Symphony of Camille Saint-Saëns, whose organ part afforded an opportunity for display of the Theater's long-admired Wurlitzer. This brings to five the number of American cities in which such conversions have provided a new utility for a by-gone cinema palace: St. Louis (Mo.) was the first, followed by Pittsburgh, Penna., Columbus, Ohio, and Miami, Fla.

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Cover Photo: left to right—Amyas Ames, Avery Fisher and John Mazzola.

Avery Fisher Hall at Lincoln Center

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Wednesday Evening, November 14, 1973, at 8:30
Friday Evening, November 16, 1973, at 8:30

Seiji Ozawa, *Conductor*

RACHMANINOFF **Symphony No. 3 in A minor, Op. 44**
Allegro moderato
Adagio ma non troppo
Allegro

INTERMISSION

SCHULLER **"Capriccio stravagante"**
(First New York Performance)

*DEBUSSY **"La Mer," Trois esquisses symphoniques**
("The Sea," Three Symphonic Sketches)
De l'aube à midi sur la mer
("From Dawn to Noon On the Sea")
Jeux de vagues
("The Playing of the Waves")
Dialogue du vent et de la mer
("Dialogue Between the Wind and the Sea")

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NOTES ON THE PROGRAM

Symphony No. 3 in A minor, Op. 44

SERGEI RACHMANINOFF
(1873-1943)

Sergei Rachmaninoff was born at Onega in the Government of Novgorod on April 2, 1873; he died in Beverly Hills, California on March 28, 1943.

Rachmaninoff's most familiar symphony is his Second, in E minor, Op. 27, which he composed in 1906. His First, in D minor, Op. 13, written in 1895, was a 'student work' which caused its creator "indescribable torture," according to his *Memoirs,* when it was badly performed at a Belaiev Concert in St. Petersburg in that year under Glazunov. There is, therefore, a stretch of 11 years between his First and Second Symphonies; 40 between the First and Third. He began work on Op. 44, which was to be his last symphony, in the spring of 1935, and completed it in the summer of 1936 at his home on Lake Lucerne, Switzerland.

The first performance of the Third Symphony was given by The Philadelphia Orchestra, Leopold Stokowski conducting, on November 6, 1936. Critical reaction was mixed. In the face of this, Rachmaninoff adopted a resigned attitude. "When my First Symphony was first played they said it was so-so," he said to a reporter. "Then when my Second was played they said the First was good, but the Second was so-so. Now that my Third has been played—just this fall—they say my First and Second are good but that my—oh, well, you see how it is."

On the occasion of the first American performance of the Third Symphony, Lawrence Gilman provided this description of it:

> This Symphony is characterized by a profusion of those sweeping cantabile phrases, darkened by moods of melancholy brooding and impassioned stress, which are typical of Rachmaninoff's instrumental creations. Sombre, lyrical, defiant, it is a work wholly representative of the Slavic genius and of Mr. Rachmaninoff in particular, by reason of certain unmistakable turns of phrase and of orchestral rhythm and diction.
>
> The Symphony is in three divisions. The first is an *Allegro moderato,* begun by a slow introduction of four bars, *lento.* The second is unusual in form—an *Adagio ma non troppo,* linked with a long section in fast tempo, *allegro vivace,* and closing with a return of the *Adagio* mood and pace. In the finale almost half the middle section is devoted to fugal treatment of a subject derived from the first theme of the movement.

The score calls for the following instrumentation: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, xylophone, triangle, small drum, bass drum and cymbals, two harps and strings.

"Capriccio stravagante"

GUNTHER SCHULLER
(b. 1925)

Gunther Schuller was born in New York City on November 22, 1925. He began his musical career as a horn player, first with the Ballet Theatre Orchestra, then with the Cincinnati Symphony and later as a member of the Metropolitan Opera Orchestra. As a composer, he has received numerous commissions from orchestras throughout the Western hemisphere. Among his works are the *Seven Studies on Themes of Paul Klee* and *The Visitation,* an opera which received its first United States performance during the 1967 season of the San Francisco Opera Company. Writer and educator, Mr. Schuller is President of the New England Conservatory of Music and Artistic Co-Director of the Berkshire Music Center. *Capriccio stravagante,* commissioned in celebration of the 60th anniversary of the San Francisco Orchestra, is dedicated to that Orchestra and to its Music Director, Seiji Ozawa, who conducted its first performance in December 1972.

The instrumentation consists of three flutes, piccolo, two oboes, English horn, two clarinets, clarinet in E flat, bass clarinet, three bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, glockenspiel, bass drum, snare drum, tenor drum, sizzle cymbal, large suspended cymbal, medium cymbal, low cymbal, triangle, wood block, tambourine, three tom-toms, temple blocks, cow bells, rachet, maracas, large gourd, small gourd, tam-tam, chimes, vibraphone, marimba, bell-tree, jazz trap set, harp, piano, celeste, harpsichord and strings.

The composer has supplied the following comments:

> *Capriccio stravagante* is essentially a 'fun-piece.' It is a light piece which does not pretend to plumb profound depths of expression and meaning.
>
> Humor and funniness in music are, of course, a tricky business—particularly in 'absolute' music where no text or extra-musical elements can function as the direct carrier of the intended humor. Secondly, in our time—when the contemporary language of music, couched in atonality, remains for much of our symphony audiences either unintelligible or downright annoying—it is inevitable that many listeners will find a piece written in an uncompromising contemporary idiom decidedly unfunny.
>
> I should add, of course, that *Capriccio* does not intend to draw belly-laughs from its listeners, but rather now and then a bemused smile or chuckle at some of its strictly *musical* 'extravagancies,' its 'capricious' manner and playful manipulations of musical materials. In that respect I hope that my San Francisco piece will do honor to a venerable tradition of lighter 'fun pieces,' such as Mozart's *Musical Joke* or its famous but rarely performed forerunner, Carlo Farina's *Capriccio stravagante* (1627), to which my work obviously pays its humble respects.
>
> Like its earlier namesake, my *Capriccio* consists of a sequence of many short, highly contrasting sections. A very brief introduction—a fanfare, played by four solo trumpets—is followed by a *ritornello* which returns five more times, always in different orchestral guises, shapes and forms, and which alternates with various other contrasting movements. The full scenario is as follows:
>
> *Fanfare,* Brightly (4 trumpets)—*Ritornello, Giocoso* (full orchestra)—*Canzona I, Maestoso* (essentially strings and harpsichord)—*Ritornello, Allegretto* (keyboard, plucked and percussive instruments)—*Scherzo, Molto vivo* (woodwinds, light percussion)—*Ritornello, Moderato, Alla marcia* (strings)—*Canzona II, Lento* (brass)—*Ritornello, Leggiero* (chamber groups from all three instrumental choirs of woodwinds, brass and strings in canonic imitations)—*Danza, Brightly* (a jazz piece for percussion, mallet instruments, keyboards and a solitary 'walking' bass)—*Ritornello, Commodo* (cellos and basses)—*Fantasia, Lento liberamente* (woodwinds in multiple sonorities and mostly solo strings)—*Ritornello, Leggieramente ritmico* (violins and violas plus percussion)—*Coda, Adagio serioso* (full orchestra). All of this occurs without pause.
>
> Perhaps the final outburst of derisive laughter is. . . . But then, a joke is never any good when it's explained. I guess I'll just take my chances.

"La Mer," Trois esquisses symphoniques ("The Sea," Three Symphonic Sketches)

CLAUDE DEBUSSY
(1862-1918)

When Debussy composed *La Mer,* he was secure in his fame, the most argued over composer in France, and, to his annoyance, the most imitated. *L'après-midi d'un faune* of 1894 and the Nocturnes of 1898 were almost classics; and the first performance of *Pelléas et Mélisande* was a recent event (1902).

There could be no denying Debussy's passion for the sea: he frequently visited

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the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *La Mer.* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *La Mer,* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides—and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's *The Wave.* In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *Poissons d'or,* of 1907 was named from a piece of lacquer in his possession.

What other writers deplored in Debussy's new score when it was new, M. D. Calvocoressi, who was then among the Parisian critics, welcomed as "a new phase in M. Debussy's evolution: the inspiration is more robust, the colors are stronger, the lines more definite." Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein. Until that time his music had been "an art made up of suggestions, nuances, allusions, an evocative art which awoke in the hearer's soul echoes of thoughts that were not merely vague, but intentionally incomplete; an art capable of creating delightful impressionistic pictures out of atmospheric vibrations and effects of light, almost without any visible lines or substance. Without in any way abandoning this delicate sensitiveness, which is perhaps unequalled in the world of art, his style has today become concise, decided, positive, complete; in a word, classical."

It would be hard to think of a score more elusive than *La Mer* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced from the pen of Lawrence Gilman one of his most evocative word pictures:

> Debussy had what Sir Thomas Browne would have called "a solitary and retired imagination." So, when he essays to depict in his music such things as dawn and noon at sea, sports of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds—a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious command not many have wished or needed to pay heed.
>
> Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical—the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind.

JOHN N. BURK

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MEET THE CONDUCTOR



Seiji Ozawa, Music Director of the Boston and San Francisco Symphony Orchestras, was born in Hoten, Manchuria, in 1935. A graduate of the Toho School of Music in Tokyo, he went to Europe in 1959 and won the first prize at the International Competition of Conductors at Besançon. One of the judges, Charles Munch, invited him to Tanglewood to be a conducting student, and the following year he received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center. He became one of the New York Philharmonic's assistant conductors in 1961, and since that time he has appeared extensively with many of the world's greatest orchestras. Appointed Music Director of the Toronto Symphony beginning with the 1965-1966 season, he resigned that post after three seasons to devote himself to guest conducting. Mr. Ozawa began his inaugural season as Music Director of the San Francisco Symphony in December, 1970, and this fall he became Music Director of the Boston Symphony Orchestra as well. His many recordings for the Deutsche Grammophon, RCA and Angel labels include performances by the Boston Symphony of works of Stravinsky, Orff and Berlioz.

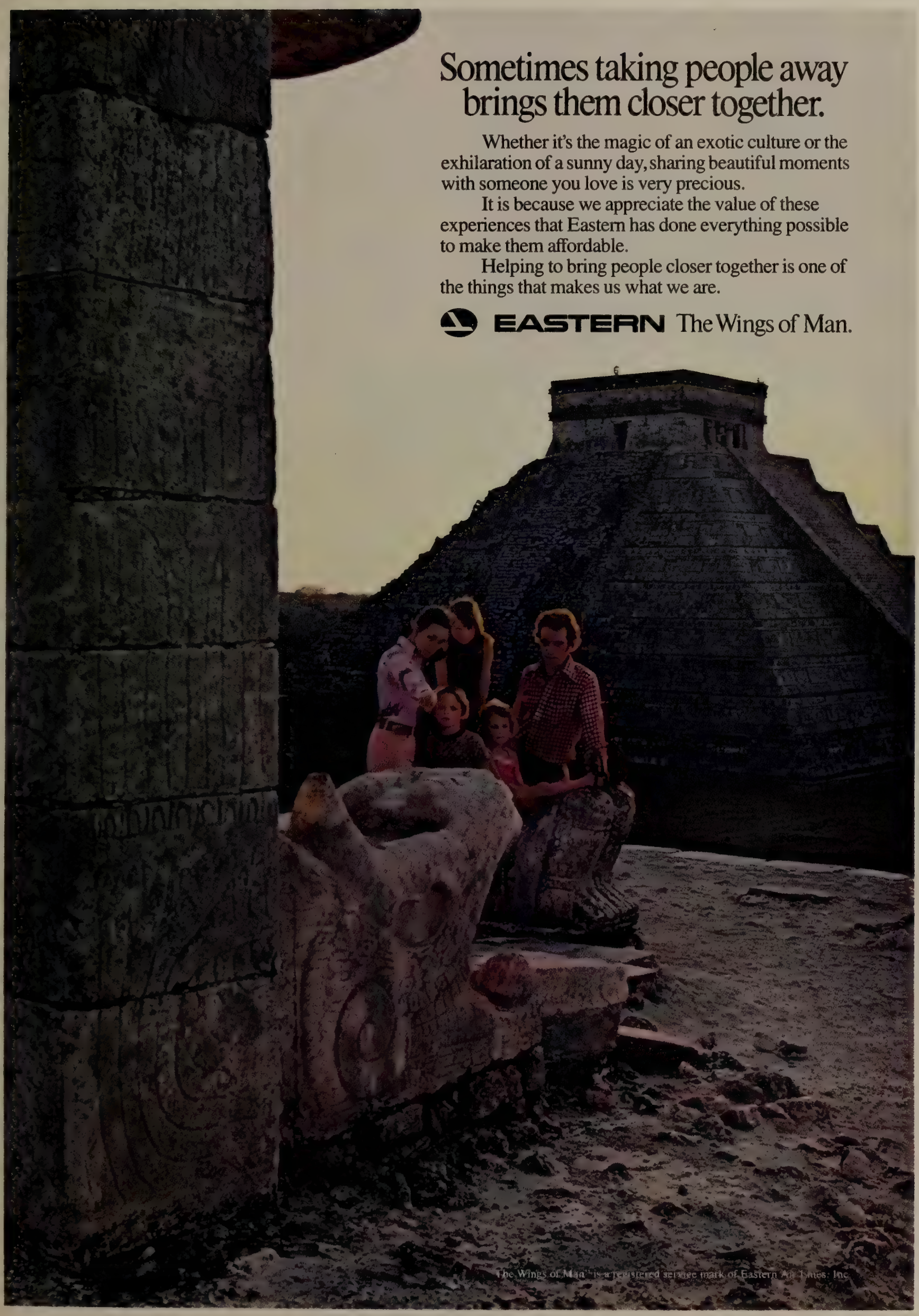
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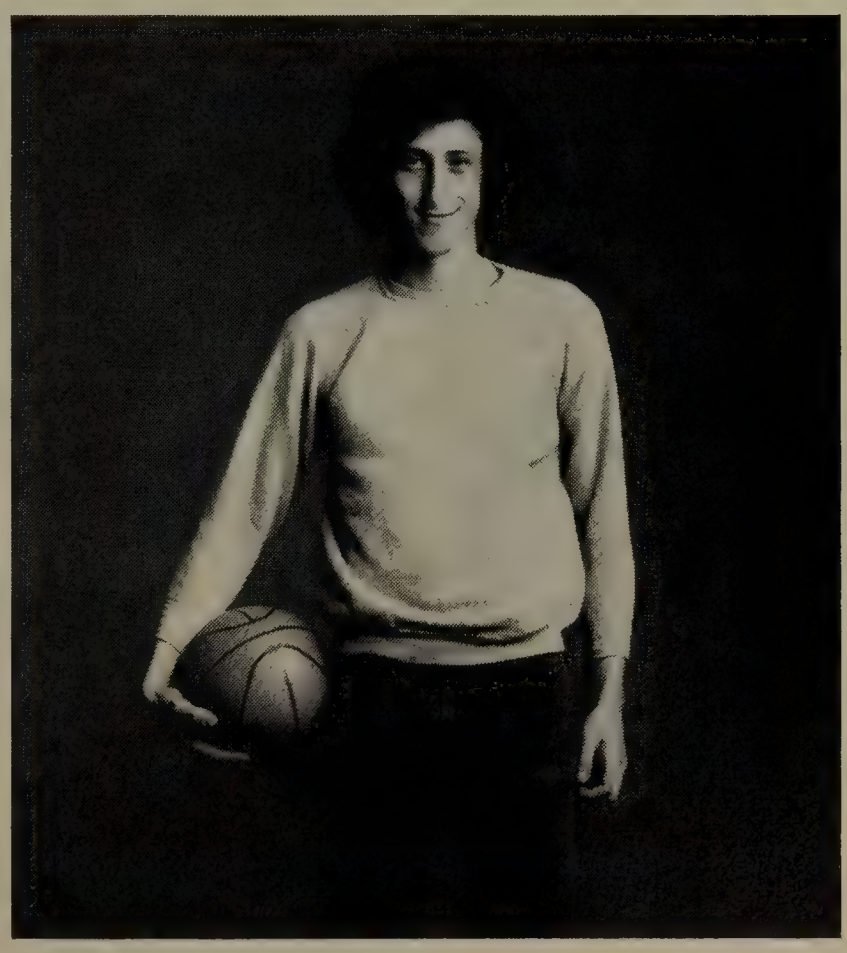


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Francis Robinson

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by truck. Flying is much easier on the singers. When we land the buses come right onto the field and take us directly to the hotels. The railroads were just disappearing under us, anyway. The trains themselves were lovely but the service, especially in those last few years, was practically nonexistent. For a long time the railroads wanted to get rid of passenger travel because they were losing so much money on it. But being locked up on a train for so long made more of a family out of the company. You got to know people and there were perpetual poker games going on all the time."

In his 25 years with the company there have been four general managers: Edward Johnson, Rudolf Bing, Goeran Gentele and Schuyler Chapin. "There have been only 12 managers in the Metropolitan's 90-year history," explained Robinson, "and I served with a third of them. There is a great deal to be said about each one of these gentlemen but I must say that every General Manager that I have been able to find out anything about left the Met in better shape than it was before he came, except for perhaps poor Mr. Abbey who was the first manager. He only lasted one season. He later came back as part of a triumverate. He lost something like $600,000 his first season."

Edward Johnson served as the Company's General Manager for 15 years. "He was extraordinary," recalls Robinson. "He was never meant to be General Manager, except by God. When his singing days were at an end, he became assistant manager under Herbert Witherspoon. Mr. Witherspoon died only a few weeks after taking office and he never really ever ran a season. This happened very fast. Edward Johnson was it, and he took the ship and righted it in the best British tradition. By the way, he was Canadian. A lot of people didn't know that. They assumed he was born here. He was polished, courteous, affable and far better as an administrator than he ever got credit for being. He managed things so beautifully that a lot of people thought they could take advantage of him. But let me tell you, I saw him angry on a couple of occasions and you quickly looked for cover. To give you a little background, he was one of the tenors hired after Caruso. Being a singer he got along with the singers in the best possible way. He knew their problems and was extremely sympathetic."

When Edward Johnson relinquished the Metropolitan Opera's key administrative position, Rudolf Bing was given the General Manager's chair. In Robinson's view, Bing took a different path than that followed by Johnson. "Bing wanted a tighter ship," says Robinson, "and they

were just completely different personalities. The very first thing Bing did was to increase the season, from 18 to 22 weeks. He was also told that New Yorkers would not go to the opera on Tuesday and so he inaugurated the Tuesday subscription, and it was an enormous success. He put more emphasis on staging than was ever done before, on the dramatic aspect of opera, and on the physical quality of the individual production. It was his insistence that opera was drama as well as music. He felt that contemporary audiences would not be satisfied with just a concert in costumes, and threadbare scenery. Few people realize that there were vast differences in the administrations. First of all Mr. Johnson was a victim of the depression and the second World War. He came in 1935 and we were not yet off our knees from the worst financial crisis the world has ever known. Six years after that we were at war. The supply of singers from Europe was cut off and his new productions were cut down to nothing. So he had to make do, even to make a virtue out of necessity. He developed American singers and created a very fine stable of operatic talent. Some of them are still with us: Dorothy Kirsten, Richard Tucker and Robert Merrill."

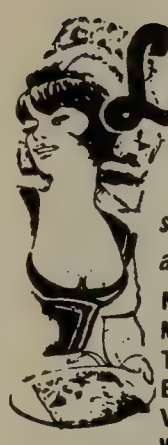
To produce dramatically cohesive productions, Rudolf Bing brought in respected American and European stage directors. "Perhaps Bing exerted more authority, but I think the record speaks for itself."

Now for the first time in the history of the Metropolitan Opera, control is divided between an Administrator, Schuyler Chapin, and a Music Director, Rafael Kubelik. "Mr. Chapin feels that the job has become too big for one man to handle," says Robinson. "In the same context, a lot of people in the United States feel the presidency has become too big for one man to handle."

Despite an ongoing burdensome deficit, the Metropolitan Opera continues to weather a financial dilemma that has faced the Company since it first opened in 1883. "We have nearly a three million dollar cash deficit," says Robinson. "Box office is better, business is better, contributions are about the same. There has been no lag in any of these areas. But we just can't keep up with escalating costs. In ten years our receipts have doubled but our expenses have tripled. It is like a runaway horse."

Robinson sees "massive new support" as the only antidote for the Metropolitan's financial problems. "This might imply tapping new sources that we have never

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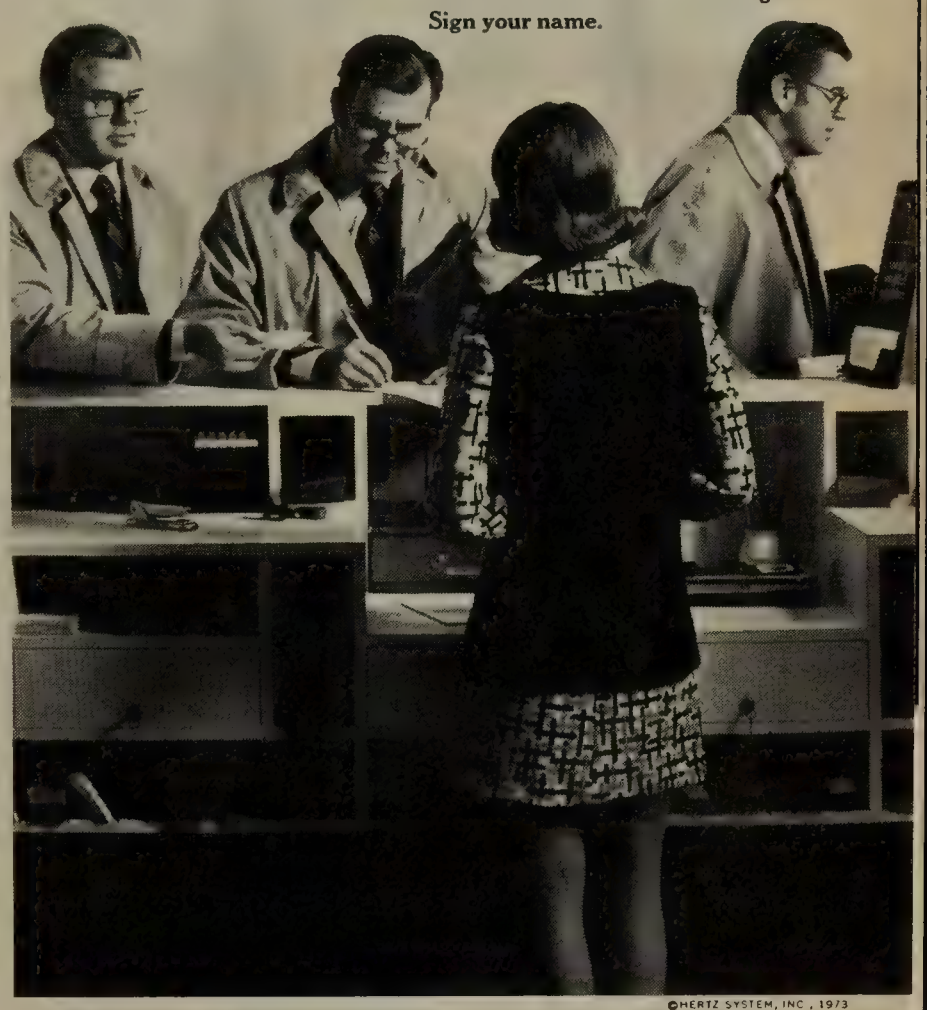
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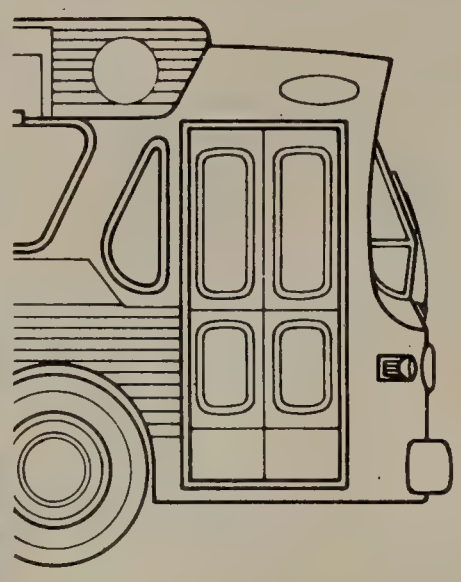
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New Yorkers are well aware of the importance of bus transportation to the general movement of people around the city to facilitate their day to day existence. They may not be as well aware of the efforts of the New York City Transit Authority to serve some special purposes related less to business than to weekend pleasure and recreation.

Of particular interest to those who find pleasure and recreation in the city's many and famous museums, galleries, theaters and concert halls is the recently instituted weekend and holiday "Culture Loop" service. In the words of William J. Ronan, Chairman of the Metropolitan Transportation Authority: "This transit innovation is the first of a series of off-peak travel marketing tests we are planning." The concept basically, is simple enough: to create an easy, expeditious and dependable way for New Yorkers to reach the galleries, or theaters or museums of their choice on the days when they have the most time, and the greatest inclination, to indulge such interests.

What is new is a refinement that has been introduced to make it possible for a New Yorker, or a visitor, or a New Yorker who wants to show a visitor, some of the city's cultural treasures, to have access to a variety of objectives at a reasonable price. The plan provides for a single ticket charge of $1.00 that will entitle the purchaser to stopovers at any of the institutions on the "Culture Loop;" transportation to the next; and so on through the day, to a total that could include all 22 of the stops on a 17 mile circuit. Possibly some record seekers will check in at all 22 in the course of a day, and return home exhausted but exhilarated by the knowledge that they have crowded the culture of centuries into a single circuit. But others will realize that, vis a vis the ordinary charge of 35¢ per bus ride, a visit to three or more points of interest will give them generous artistic returns for a limited economic outlay.

During the 17 mile circuit, the Culture Bus (as it has been dubbed) will pass through 11 New York neighborhoods, ranging from Chelsea and the garment district, to Harlem and Washington Heights. The total circuit is clocked at an hour and fifty minutes. Although a "loop" suggests an endless belt with no specific point of origin, the Culture Loop will have, for operational purposes, a point of departure at Eighth Avenue and West Thirty-first Street.

Its course is charted along Eighth Avenue to West Fiftieth Street, east to the Avenue of the Americas, north to Central Park South, west to Broadway, north to West 65th Street, east to Central Park West, north to West 86th Street, west to Riverside Drive and then straight up to West 157th Street. From this northern-most point,

continued on page 29

Francis Robinson

continued from page 25

known about in the past."

To the perennial question of whether government support will rescue the Opera Company and other sizable artistic enterprises: "There is some support now," replied Robinson, "but it only amounts to about two percent. When I get discouraged or impatient I try to compare ourselves to Italy. Italy has been producing opera for nearly 400 years whereas we have only been producing opera for about 200 years. At the time we will be celebrating our 200th anniversary as a nation, La Scala will be celebrating its 200th anniversary. But that is still no excuse for the richest most influential country in the world not to do more for the arts."

Robinson is confident that support will come. "It will happen," continued Robinson. "More and more people are finding out that opera is giving them something that nothing else can. By just looking at the audience each year it is evident that things are changing. The audience, for example, is getting younger each year. There is always somebody hearing *La Bohème* for the first time."



A p.r. man's work is never done—With Maria Callas at the 1971 opening.

The very perplexity of the Met's complex financial operation—its sizable yearly losses—forces it to present a conservative repertory of established operas that have a solid track record behind them. "We lose $25,000 a night on a sellout performance. Because of that we can't risk too many unfamiliar and unpopular works. So, for every *Troyens* or *Orfeo* it is *Aida, Bohème, Carmen,* and other so-called meat and potato works. It has been that way for years, and it doesn't show any sign of changing. Edgar Wallace described this situation very well when he said, 'You say I know what I like, that is not so true as saying I like what I know.' "

Knowing that progress comes slowly and not without obstructive barriers to be hurdled along the way, Francis Robinson, through persistence, hard work, and an unremitting love of opera, knows that the Metropolitan Opera will never cease to be one of the foremost operatic houses in the world.

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Amyas Ames, President of Lincoln Center for the Performing Arts addressing a press conference in Philharmonic Hall at which the Avery Fisher gift was announced. Behind him, from the left: Mr. Fisher, John Mazzola, Managing Director of Lincoln Center and Mrs. Fisher.

Underwriting the Overhead

A name that has been well known to many for decades took on a new identity recently with the extension of Fisher (as in Fisher radio and stereo) into Avery Fisher (as in Avery Fisher Hall). The identity of the two might not be immediately apparent to the Lincoln Center public; but it is a well established fact to the Lincoln Center Board of Directors that the stock holdings which comprised a major gift (in the millions) on behalf of Philharmonic Hall were derived from the acquisition of Fisher's audio assets by Emerson Electronics.

A New Yorker by birth, Fisher was educated neither for a career in business nor in the engineering of consumer products. There was music in his home environment, and that was a pre-destined part of whatever else he might do. But he was educated at Washington Square College of New York University for design work, which took him eventually into book publishing. He pursued this for a number of years with steadily mounting responsibilities, including the design for Dodd, Mead of Churchill's *History of the English Speaking Peoples.*

His digression into other areas was a by product both of the depression, which was a negative factor, and of the escalating interest in high fidelity, which was a positive factor. Initially to satisfy his own criteria, Fisher delved into the world of components—mostly derived from their use in radio—to devise his own unit. Prophetically, the first brand name he developed was Philharmonic, whose sale enabled him to extend the scope of his operations and combine his concept of high standards (in cabinetry as well as in sound reproduction) with technicians capable of realizing them. Many innovations that subsequently became standard on mass produced equipment were first made available to discriminating buyers in the instruments that Fisher was building and merchandising in the middle and late Forties.

To refer to a combination of mechanical elements as an "instrument" is to some extent stretching a point: but not any more so than in describing a piano or an organ as an "instrument," since both are to the same extent combinations of mechanical elements. From the start, Fisher had an advantage not shared by most designers of audio equipment—a musical judgement that derived from the study and practice of a musical instrument. His was the violin, which he learned in the hard school presided over by Sam Franko, a famous figure in New York's musical life between 1890 and 1920. Fisher's interests inclined him toward the world of chamber music, both as a practitioner with other amateurs and as a long time subscriber to the public performances by the professional elite.

In addition to underwriting the overhead of Philharmonic (now Avery Fisher) Hall, the gift will be used in part to establish a series of awards to promote the careers of young musicians. These are described as "outstanding young professional musicians," to be selected by the New York Philharmonic Orchestra and Lincoln Center. They will be known as Avery Fisher Fellows.

Culture Bus

continued from page 26



the return route will be east to Broadway, south to 155th Street, east to Amsterdam, south to 110th Street (Cathedral Parkway or Central Park North in some terminologies), and east to Fifth Avenue. Then directly south to Forty-second Street, east to Franklin D. Roosevelt (East River) Drive, south to East 34th, west to Seventh Avenue, south to West Twenty-third Street, west to Eighth Avenue and thence back to the starting point at Thirty-first.

En route, the bus will either pass or come very close to passing scores of museums, galleries, concert halls, religious buildings and official landmarks. To mention but a few: the Metropolitan Museum of Art, the Museum of Natural History, the Hispanic Society, the Museum of the American Indian, the Jewish Museum, the Guggenheim Museum, the Frick Collection and the Museum of Modern Art. Add to these: Lincoln Center, Rockefeller Center, the U.N., Riverside Church, the Cathedral of St. John the Divine, Temple Emanu-El and St. Patrick's Cathedral. On its northern leg, the Cultural Loop will come within a block of Carnegie Hall, with its stop at Fifty-seventh Street and the Avenue of the Americas. Tickets may be bought in advance, or purchased on the bus (where exact change is required). The schedule is on a fifteen minute headway, between 10 A.M. and 6 P.M. Both the buses and the 22 stopping points have identifying markers, featuring a laurel wreath encircling the route number (M 41) and the words "Culture Bus."

Says Mr. Ronan: "The key to the Culture Bus loop is flexibility. One rider can choose to stay aboard for the full circuit, for viewing purposes. Another—photographer or sketcher perhaps—may elect to leave at every one of the stops for ten or 15 minutes of work, and then catch the next bus." Furthermore, he emphasizes: "They will be riding in buses that would otherwise stand idle in the garages."

See bus route map on next page.

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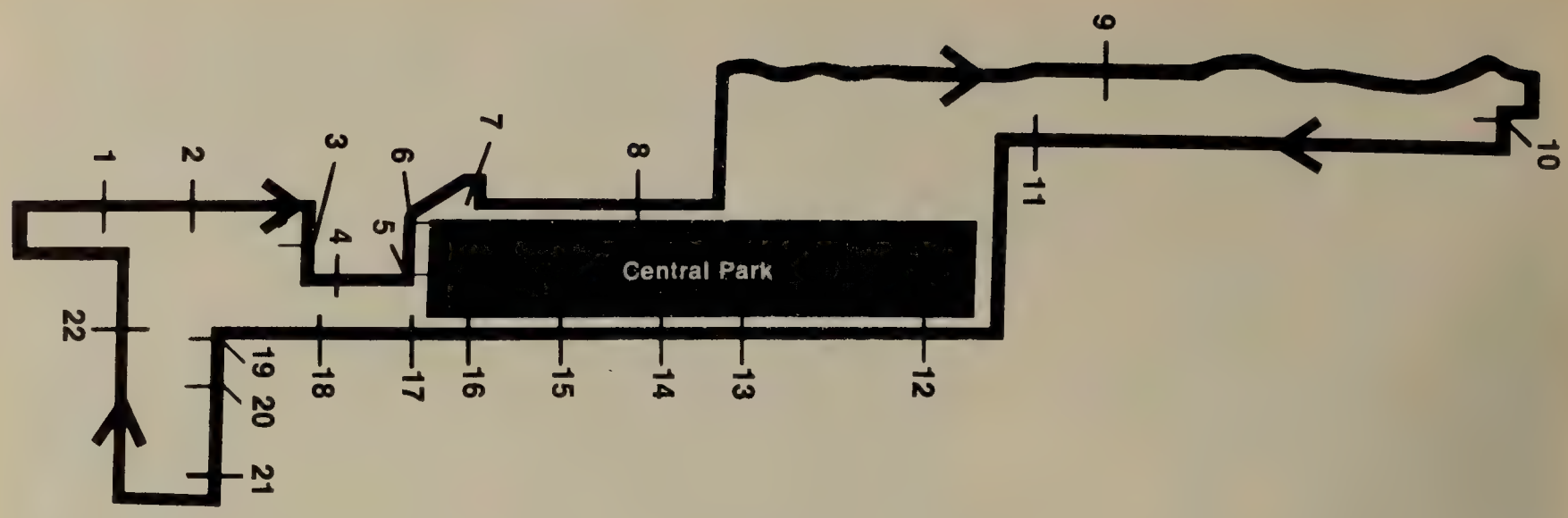
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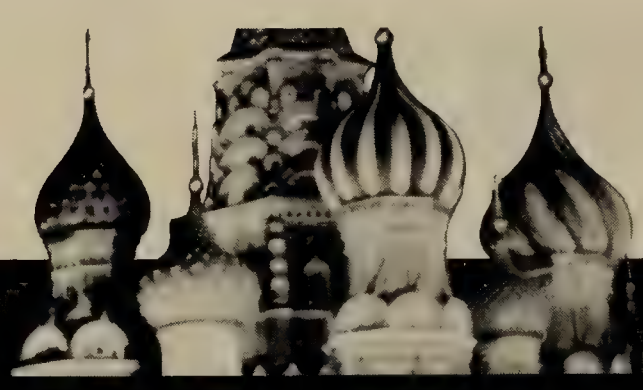
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5 6 Ave. & 59 Street
6 Columbus Circle-59 Street
7 Columbus Ave. & 65 Street
8 Central Park West & 79 Street
9 Riverside Drive & 120 Street
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11 Amsterdam Ave. & 112 Street
12 5 Ave. & 104 Street
13 5 Ave. & 90 Street
14 5 Ave. & 81 Street
15 5 Ave. & 72 Street
16 5 Ave. & 64 Street
17 5 Ave. & 59 Street
18 5 Ave. & 51 Street
19 5 Ave. & 42 Street
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21 1 Ave. & 42 Street
22 5 Ave. & 34 Street



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Fashionably yours By Joanne Winship

Fall always has been synonymous with a new look and new clothes. November brings to mind the football season, country weekends and fashions for sport and leisure. The smart city look this season is also sporty. The city wardrobe is just as much at home in the country, day and night, and great for gals, career and otherwise. The look is suits, pants and skirts. Try capes as a topper. Throw them over any of the above and you're in.

One of the best and biggest fashion messages this fall is the new dimensions of the sweater, which has replaced the blazer. It's sweater dressing 'round the clock. For daytime it's longer, belted, fur collared and notched. A patterned sweater set, or a sweater jacket over a shirt. And the classic shirt dress. Casual, as well as chic, the sweater also has become a coat practical in its warmth. A couple of sweaters, a couple of shirts, a skirt or two and a well cut pair of pants and presto! A gal can mix it up and she has a complete wardrobe.

That old raccoon coat that once was a must for football fans at Saturday games looks pretty old hat compared with a sweater coat of rust with jacquard cable over checked pants worn with a jacquard beige satin shirt with matching ascot. Or a wine, rust and green abstract printed skirt and shirt with a matching hip length jacquard sweater set. The same sweater set and shirt can be smashing with pants in any of those colors. The tweed knit sweater jacket with natural raccoon shawl collar over low pleated jersey skirt and matching satin crepe blouse (shown here) is a knockout. These by Kasper for Joan Leslie and J. L. Sport.

The sweater goes right on into the wee hours, extending to the floor for the late shift. Nothing looks better, city or country, for leisure hours and informal dinners than a long cardigan in striped Lurex in subtle shades of gold or a floor length ivory sweater and matching jacket, cable stitched, in Trevira jersey and completely washable. For gals who still are pants oriented for evening, a satin-back crepe smoking suit, shawl collared and cuffed in quilted crepe with white satin shirt, is just the ticket and complements that at home smoking jacket their husbands love, or should love, to wear at night. Leo Narducci for Ambience does this and brilliantly with an unbelievably modest price tag.

While we are speaking of modest prices, for fantastic value and some of the most in fashion today, the Von Furstenbergs have it. Diane Von Furstenberg has updated the shirtdress with swinging skirts, long torsos breaking into box pleats, drawstring waistlines with shirring and self belts, in soft acrylic jersey that fits like a dream and is light as a feather. Her acrylic jersey pants suits with short jackets zipped up the front and her long dresses in the new tent shape—small at the top and long sleeved with wide flaring skirt buttoning down the front or sleeveless and turtlenecked with matching jackets.

Hubby Egon Von Furstenberg's new men's shirt collection features the same acrylic jersey in the same prints for sport shirts. They're well cut and some of the best looking men's shirts around. If a guy thinks his gal's pants or dresses are super, he can have the same thing for himself. Color schemes this season are better than ever. The prints are in rusts and yellow, also blue, brown and beige. A new link pattern in navy and white or brown and white is a beauty. Egon hasn't forgotten that the fellows are wearing more sweaters than ever just as the gals are. He does them as jackets, wrapped and straight (remember Henry Higgins?), or as sleeveless vests or polo shirts.

Let's not forget that accessories play a bigger role than ever before in fashion. Handbags present a real challenge to their designers. They are no longer a separate entity to be used only as a functional necessity. They must contribute to the overall cachet. Bags that can go from morn till night are the hardest to come by. Some of the best looking around come from the House of Reva. Bless her, we don't have to wear any more chains! Her shoulder strap bags are all there, with simple and stunning hardware and clasps, and for those who want the newest and latest—the clutch—here they are. As for day into night with one bag (shown here), Reva's soft stitched leather-like semi-oblong has the shoulder strap that unhooks and becomes the very "in" clutch bag for evening. The collection includes suede cloth, an interesting change. It is used in a clutch with a marvelous range of colors to go with any outfit milady chooses.

If sport and leisure clothes look better than ever, shoes have once again become civilized and complimentary. The moccasin has been updated with stacked heels from low to medium high. The platform is small and graceful; some of rubber soles. The oxford with a medium heel is perfect with both pants and skirts. You can choose among the long vamp with a side buckle in alligator calf, the short bootie, and the low heeled, tapered toe pump similar to a man's evening pump for informal evenings. David Evins for I. Miller has them all.







Reva



Photo by Davis Cumming

Sydney Opera House: "Not merely one of a kind, but of a kind possible only in one particular place." In the foreground, the ferries that serve communities on all sides of the Sydney harbor.

Music in Sydney, and Points West

The rocket's red glare that greeted the appearance of Queen Elizabeth II to participate in the formal opening of the Sydney Opera House at the end of October may not have prompted the singing of "The Star Spangled Banner," but it did illuminate for some the degree to which this event has shed its light all over Australia. When the decision was made to build such a structure in Sydney in 1956, there wasn't a city on the continent with a proper concert hall, let alone an opera house. Now there is hardly a major city without a hall, and the principal exception—Melbourne—has a structure on the drawing board that should be bidding for world attention to an opening in 1976.

For the traveler, the conversion of a formerly barren plot of land called Bennelong Point into the site of a $100,000,000 public building (the equivalent of $132,000,000 in American currency at the present rate of exchange), has created a new symbol of identity. Like the Golden Gate Bridge spanning the entrance to San Francisco bay, the Statue of Liberty in New York harbor, or Diamond Head jutting out into the Pacific on the island of Oahu, it is not merely one of a kind, but of a kind possible only in one particular place.

It was Jørn Utzon, then a little-known Danish architect, who superimposed on a photograph of Sydney harbor his concept of a building to grace a site he had never seen. He imagined it to be surrounded by water on three sides, all but floating on a broad podium of the sort beloved of Aztec builders. Its superstructure, spectacularly curved to suggest sails billowing in the wind, would have some form of white surface glistening in the sun that is so much a part of the Sydney environment. More than a dec-

ade and a half—much of it consumed by tests and surveys to evolve the means to make a practical, safe and durable reality of Utzon's vision—was required to put it all together. But it now stands clean and strong in the color combinations depicted on the opposite page.

Along the way, there was much discussion of the uses to which the vaulted interiors would be put. Although designated the "Sydney Opera House" from the start, it was always contemplated to serve the needs of Sydney—a city now verging on 3,000,000 inhabitants—for concerts as well as opera. First consideration was given to a large hall seating nearly 3,000, which would be both a concert hall and an opera theater, with a smaller area for spoken drama. Pressures and politics prevailed to separate the concert purposes from the operatic, and to put the drama theater into an even smaller space.

As a consequence, the "opera house" now has a fine concert hall (seating 2,500); an "opera theater" in which an audience of 1,500 can observe in comfort, amid excellent acoustics, the pressurized efforts of the performers to contend with a too small orchestra pit and a stage (minus wings) cramped by encroaching walls; and several subordinate facilities for films, recording, conferences, meetings and so forth. So much of it is so successful that the Sydney Opera Trust, which administers the huge structure, should take a tug in its municipal belt, gather up another $5,000,000 or so and fund the changes required to make the building as internally functional as it is externally beautiful. It would not be too high a price to pay for a venture which has already yielded dividends of international interest beyond anything that might have been contemplated at the outset.

Included is a vista for the visitor arriving by air which punctuates the blue of the waters and the sky above with a gemlike cluster of white. For some, however, the vista, on a recent occasion, was a little more aggravating than gratifying. They were the ones who were deterred by a strike of airport flight controllers from leaving Sydney on schedule after the "unofficial" opening in late September—early October. Among them was this writer, who participated in an alternative organized by the resourceful Australian representatives of American Airlines. When we gathered for a transfer at midnight to Canberra—200 miles by road—our host said, "We apologize for the inability to provide you with the usual courteous flight service of American, but we hope you have a mighty fine bus ride." It all went according to plan (improvised), with a chartered flight from Canberra to Melbourne, and a departure for Honolulu the next morning. It was, however, amid ill-concealed annoyance, that the flight captain announced the arrival, over Sydney, 48 minutes later, to a planeful of passengers who had spent *7 hours and 52 minutes* to cover the same distance in the other direction the night before.



Photo by Mike Brown

Perth Concert Hall: "the pleasure of hearing . . . a Wagnerian soprano of the quality of Birgit Nilsson"

It took substantially less time, earlier in the month to fly from Sydney to the other side of the continent, where Perth—the newest "big city" in Australia—was rejoicing in the opening of its first concert hall. It was also savoring the pleasure of hearing, for the first time ever, a Wagnerian soprano of the quality of Birgit Nilsson. The two things were very much related, for Nilsson had been contracted three years before, to participate in the opening of the concert hall in the Sydney Opera House. In prior circumstances, she might have gone directly from Europe to Melbourne, where she shared a pre-opening program with the touring Cleveland Orchestra. But, with a new concert hall available in Perth, she was able to include it on her itinerary, to the visible as well as audible pleasure of a Wagner-starved public on the Indian Ocean side of Australia. Perth, which is the capital of Western Australia, has been likened by some to California, for year round sunshine and attendant amenities; but it has a verdant charm all its own. A setting on the Swan River and ocean beaches nearby, give it high credentials for consideration as the most beautifully located of Australian cities.

From Perth one can move further west to return to the United States by way of Europe, for it is about a half-way point on a global circuit. But there is also a new art complex to be reckoned with in Adelaide, which thus became the next objective on the return journey to Sydney. Adelaide has a festival of world-wide talent every other year. This year it inaugurated, with appropriate pride, a hall for 2,000, suitable both for opera and concert, and it will, by 1974, have a companion structure for drama seating approximately 600, and an experimental arena of variable capacity and performing space. These have been designed by the local architectural firm of E. Colin Hassell, with professional counsel on theatrical planning by Tom Brown. Together with considerable landscaping and generous provisions for parking, the Adelaide Festival Center's cost is estimated at $15,000,000—or less than a sixth of the Sydney Opera's budget. Adelaide does not have an architectural landmark or, even less, a national symbol—but its citizens believe it has gotten much more for its entertainment dollar than Sydney.

In any case, the existence of the new constructions in Perth and Adelaide, as well as in Sydney, are certain to have a stimulating effect, not only on Australian musical cultivation, but on the crop of talent that will eventually be reaped, world wide, from such intensified activity. This will, in the first instance, be a boon to the 13,000,000 persons who make their home on the continent, mostly on its perimeter. But for the traveler who likes to know where his next concert may be expected: in Australia the answer is—Brisbane, Sydney, Canberra, Melbourne, Adelaide, Perth, which is to say, almost any place you happen to be, or where the planes fly.

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L Lunch **C** Cocktails **D** Dinner **S** Supper

West Side

BARBETTA, 321 W. 46th St. CI 6-9171. Open 'til midnight. Chamber music ensemble plays Thurs., Fri. nights, in this elegant north Italian restaurant that serves fresh white truffles hunted by its own truffle hounds. Pre-theater **D** $11.50.

CAFE DES ARTISTES, 1 W. 67 St. TR 7-3343. A West Side landmark serving French-Continental specialties. A la carte **L** with entrees $3.50-$8.50; comp. **D** $8, a la carte entrees $6-$9. Sat. **D** only.

CARACALLA, 168 Amsterdam Ave. (67 St.) 799-4600. Spacious, comfortable. Superior North-Italian cuisine. **L** a la carte $2.50-$5.75; **D** a la carte $3.25-$6.95. Open every day. Free parking for entire evening.

CLEOPATRA, 2527 Broadway (94 St), 749-9980, 865-3000. Authentic Islamic cuisine from the Middle East as served by international chef Attiah. A la carte menu 11 AM to mid-nite; entrees $2.50-$5.50, incl. soup & salad.

EL FARO 72, 40 W. 72 St. EN 2-2050. Classic Spanish cuisine. Paellas, mariscadas. Graceful decor, pleasant atmosphere. Dinner 4-12, Fri.-Sat. 1 A.M., Sun. 1-12. A la carte $4-$6. Closed Mondays.

FINE & SCHAPIRO, 138 W. 72 St. (bet. B'way & Columbus) TR 7-2721. Delicatessen & restaurant. Complete dinner & sandwich menu. Serving Jewish delicacies for nearly 50 years. Open until midnight, Fridays till 9 P.M.

FLEUR DE LIS, 141 W. 69 St. 874-9837. Tasty French viands served in authentic Gallic ambience. Seafood, regional specialties, game in season. **L** 12-4, entrees $2.25-$4.75; **D** 4-12; Sun. 12-12, entrees $3.50-$9.

GINGER MAN, 51 W. 64 St. SC 4-7272. A West Side favorite. Celebrity hangout. Publike decor. French-American cuisine. Open daily until 2 A.M. A la carte only. Lunch $2-$4.65; Dinner $4.85-$7.35; Supper $2-$7.25.

GINGKO TREE, 199 Amsterdam Ave. (68 St.) 799-5457. A large elaborate menu featuring specialties from all the Chinese provinces. Open daily for **L, D & S** until midnight; Fri. 1 A.M.; Sat. 2 A.M.; Sun. 11 P.M. Free parking.

HENRY STAMPLER'S FILET MIGNON, CPW and 61 St. PL 7-3165. An old favorite in LC area. Superb steaks, chops, seafood. **L** and **D** daily. Present programs for after-dinner cordials.

LA CREPE, 48 W. 55, 247-1136; 158 W. 44, CI 6-5388; 59 Nassau, RE 2-8680; 15 Greenwich Ave., CH 3-2555; 1974 Broadway (67 St.), TR 4-6900. 110 varieties of Brittany crepes, onion soup, salads, desserts, 40¢ to $2.75.

LA FONDUE, 43 W. 55 St. 581-0820. Favorite spot for authentic Swiss fondues, cheese & sausage boards, rich desserts. Cocktails, wines. **L** fr $1.95, a la carte from $2.95; comp. **D** from $4.95. Until 1 A.M. Closed Sundays.

LA QUICHE, 1 Lincoln Plaza (B'way at 63rd St.) 595-3240. Pleasant ambience with quiche the specialty. Also omelets, coq au vin, galets. **L** 12-5, **D** 5-10. Complete and a la carte **L** $2.75-$6.75, **D** $4.75-$8.75. Supper menu after 10 P.M. to 1 A.M. Closed Mondays.

LE POULAILLER, 43 W. 65 St. 799-7600. Classic French cuisine. Large, airy. Joan Pages murals. Crepes fromage, mousse a cafe. Open for **L, D, S** until 12:30 A.M. Closed Sundays.

MONK'S CELLAR, 37 W. 64 St. 874-7781. For intimate little suppers. Coq au vin, steak garni, quiches. Entree & dessert souffles. A la carte entrees $3.25-$6. **L** Fridays only. Closed Sundays.

MONK'S INN, 35 W. 64 St. 874-2710. Across Broadway from Lincoln Center. Fondues, quiches, raclette Valaisanne. A la carte entrees $3.25-$6.75, at **L** 50¢ less. Open daily noon to 1 A.M.

MRS. J'S SACRED COW, 228 W. 72 St. (bet. B'way & W. End) 873-4067. Moments from Lincoln Center. Superb prime steaks, roast beef and seafood. Pianist and entertainment nightly. Open daily for **C, D** & **S.** A la carte entrees $4.25-$7.95.

O'NEALS' BALOON, 48 W. 63 St. 765-5577. A fun, jumping place for hamburgers, fish 'n' chips, chili, etc. Noon to 1 A.M. daily. Same menu all day; from $1.15 for a hamburger to $3 for a steak sandwich.

RED BARON, 201 Columbus (69 St.). 799-8091. Popular with show folk. Swiss brasserie with a pub decor. Serving superb regional specialties, steaks and chops. A la carte $1.85 to $7.90. Open noon to 2:30 A.M. daily.

RIKYU, 210 Columbus (70 St.). 799-7847. A new restaurant with much promise, serving authentic Japanese specialties. Open daily for **L, D & S** until 1 A.M. Same menu all day. Comp. meals $3-$4.50, a la carte $.75-$3.50.

ROAST BEEF & BREW, B'way at 64, Madison at 59, Madison & 79. Pub **L** entrees $2.95-$5.95 with unlimited salad, pitcher of beer, wine or sangria & Fr. fries. Prime ribs of beef, regular $5.75, full rib $6.95. Other entrees $3.75-$8.95.

RUSSIAN TEA ROOM, 150 W. 57 St. 265-0948. A favorite with show folk. Beef Stroganoff, chicken Kiev, blini, blinchiki. **L** (entree, dessert, beverage) $3.75-$7.95; complete sandwich **L** $4.25; **D** table d hote $7.50-$11.75; supper a la carte $3.50-$11.50 until 1 A.M. Come be inspired.

TOP OF THE PARK, in Gulf & Western Bldg. 333-3800. 3 blocks south of Lincoln Center. 43 floors above Central Park. Superb dining with NY's most magnificent view. Comp. **D** $7.95-$11.50. Closed Sundays.

East Side

THE ARARAT, 4 E. 36 St. 686-4622. Armenian cuisine at its best, served in leisure and comfort. **L,** a la carte $4.75-$6.25; Comp. **D** $7.75-$8.95, with a la carte $4.75-$6.25. Open daily. No parking problems after 7 PM.

CZECHOSLOVAK PRAHA, 1358 First Ave. (73 St.) YU 8-3505. Cheerful relaxed atmosphere. Spacious, attractive. Authentic Czech cuisine. **L** 12-4 a la carte only, entrees $1.50-$5.95; complete **D** 4-11 $5-$7.95. Music at dinner Wed.-Sun. Open daily.

LICHEE TREE, 45 E. 8 St. GR 5-0555. An elaborate, luxurious Chinese restaurant featuring specialties from all the provinces. **L** $1.85-$3.50; **D** $3.75-$7. A la carte at **L & D** $3-$15. Sunday brunch $4.50 & $6.50.

MANDARIN INN, 14 Mott St. 962-5830. In Chinatown, featuring outstanding Szechuan, Peking, Shanghai and Mandarin specialties. Complete lunch $1.25-$2.25; a la carte entrees for lunch and dinner $1.50-$3.75. Open every day. All major credit cards.

THE MAGIC PAN, FAMOUS SAN FRANCISCO CREPERIE, new in New York at 149 E. 57 St. 371-3266. Cocktails, wines, European atmosphere, lunch, dinner, late supper. Open 7 days. Moderate.

MARTELL'S, Third Ave. at 83 St. UN 1-6110. Oldest bar in Yorkville. Once a speakeasy during prohibition, now a fine restaurant serving American and Continental cuisine. Fireplace-sidewalk cafe. **L, D** & after theater. Credit cards.

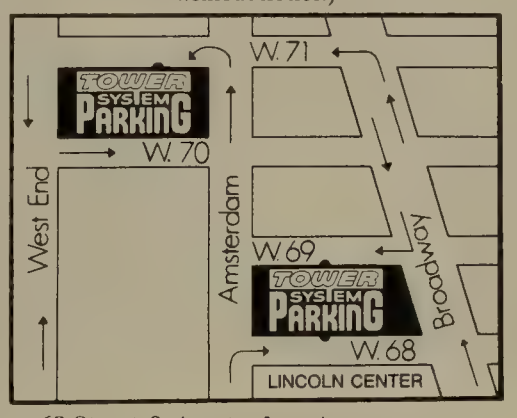
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SIGN OF THE DOVE, 1110 Third Ave. (65 St) UN 1-8080. A beautiful showplace serving delectable Continental specialties. Cocktail lounge, entertainment nightly. A la carte only. **L** $3.50-$7, **D** $6.50-$10.50 until midnight. Closed for **L** on Mondays.

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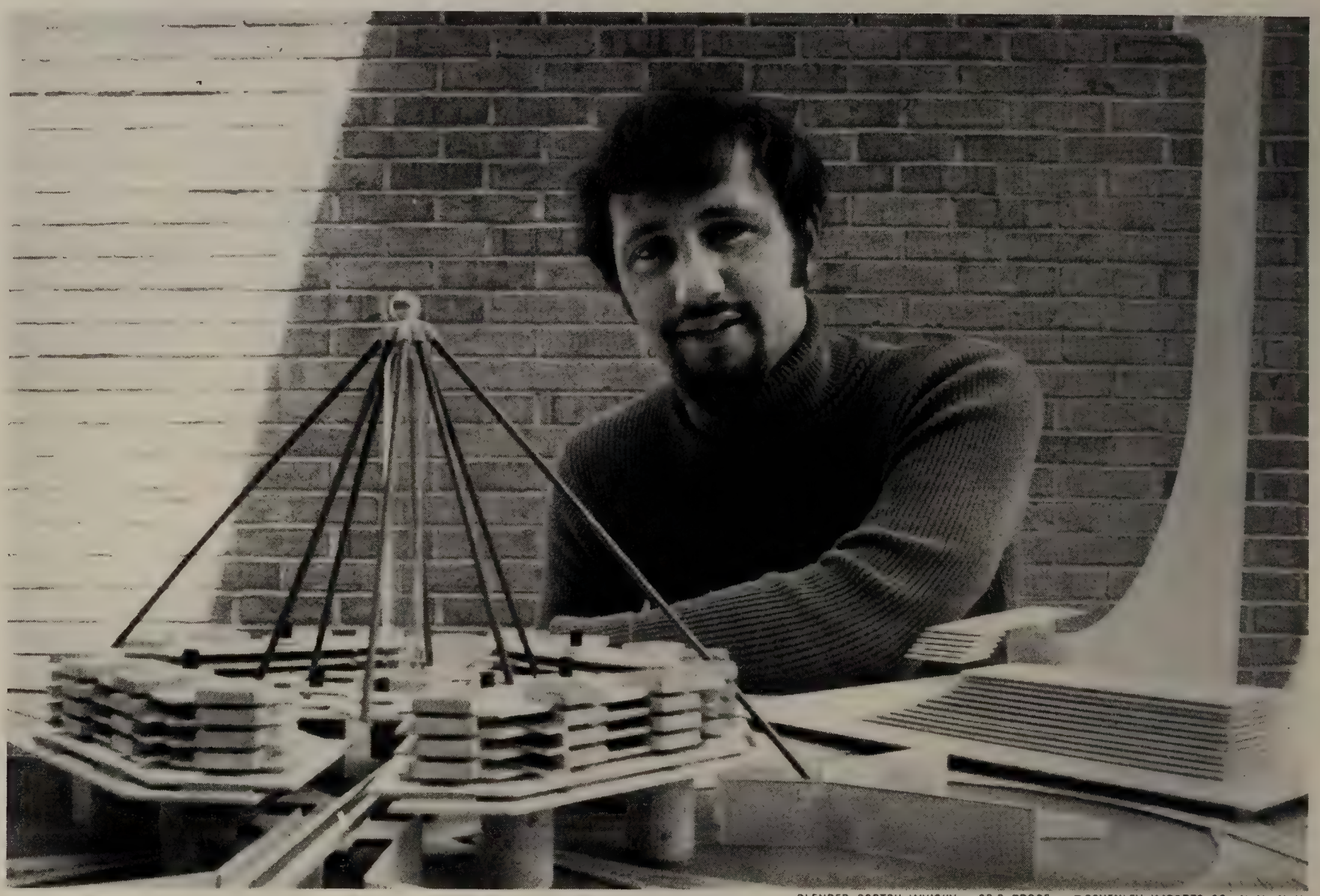
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AGE: 28

PROFESSION: Architect/Urban Planner

HOBBIES: Animated cinematography, tennis, wine-making.

LAST BOOK READ: "Capitalism, the Unknown Ideal" by Ayn Rand

LAST ACCOMPLISHMENT: Preliminary design for Underwater Housing Development Study for human occupancy.

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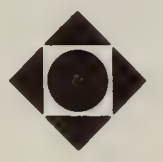
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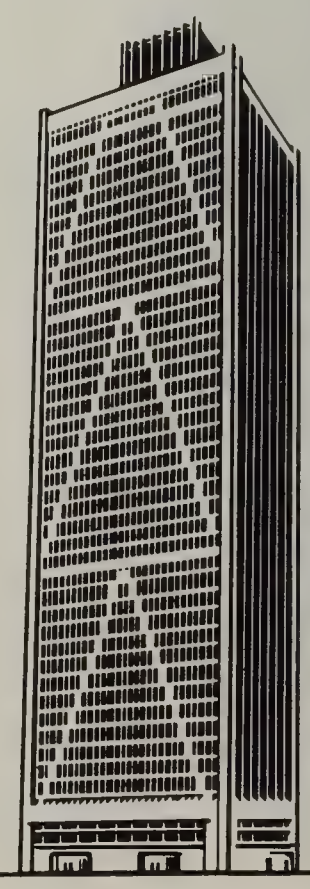
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Principal Guest Conductors

JOSEPH SILVERSTEIN *Assistant Conductor*

first violins

Joseph Silverstein
concertmaster
Charles Munch chair
Jerome Rosen
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy

second violins

Clarence Knudson
Fahnestock chair
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Marylou Speaker
Darlene Gray
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky

violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses

Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Harold Wright
Ann S. M. Banks chair
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet

Felix Viscuglia

bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

Charles Kavaloski
Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets

Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

trombones

William Gibson
Ronald Barron
Gordon Hallberg

tuba

Chester Schmitz

timpani

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BACH — Suite No. 3 in D S. 1068

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Air
Gavottes 1 and 2
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Gigue

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Allegro appassionato
Andante
Allegretto grazioso

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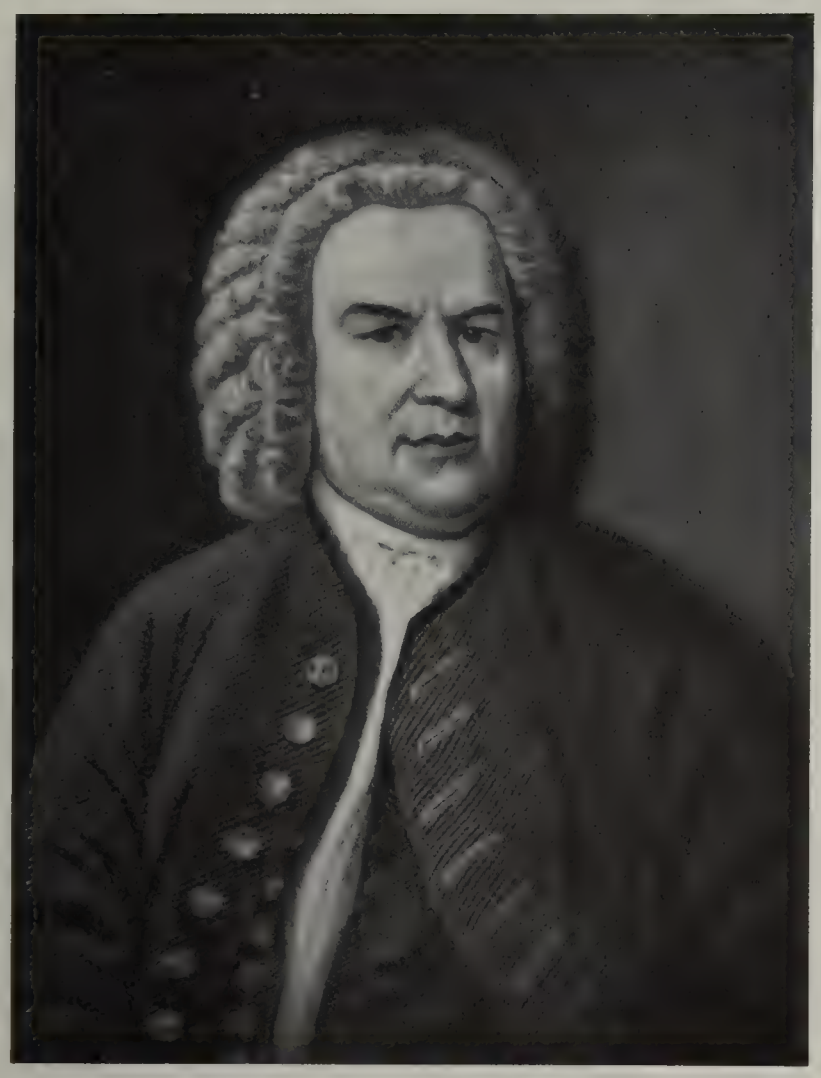
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JOHANN SEBASTIAN BACH

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Bach was born in Eisenach on March 21 1685; he died in Leipzig on July 27 1750.

Bach's 'overtures,' as he called them, of which there are four, have generally been attributed to the five-year period (1717-23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729



Joh. Seb. Bach

to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola de gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the 'Well-tempered Clavier,' the 'Inventions.' Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The first Suite, in C major, adds two oboes and bassoon to the strings. The second, in B minor, is for solo flute and strings. The last two Suites, which are each in D major, include timpani and a larger wind group; in the third Suite, two oboes, two bassoons and three trumpets; in the fourth Suite, three oboes, bassoon and three trumpets.

The 'overtures,' so titled by Bach, were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *'ouverture,'* there is no doubt that the French *ouverture* such as Lulli wrote was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this 'overture' were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the

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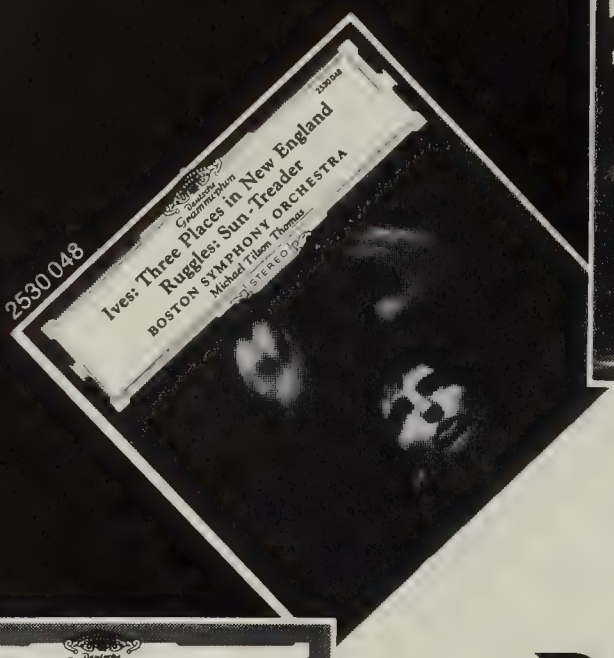
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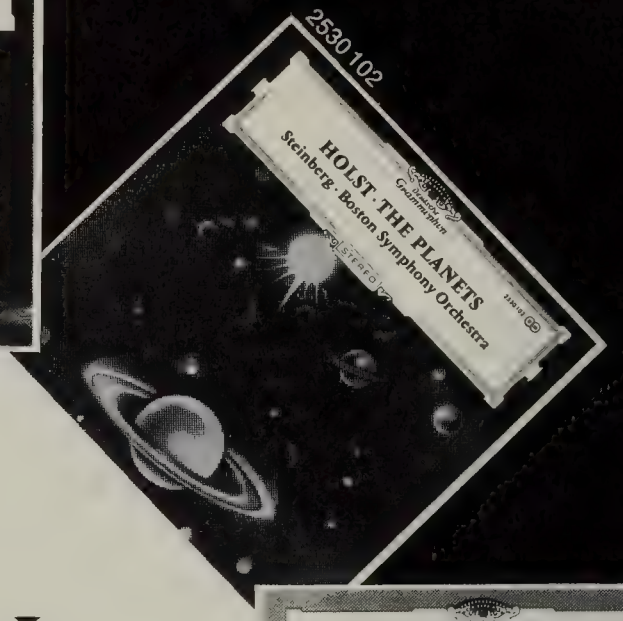
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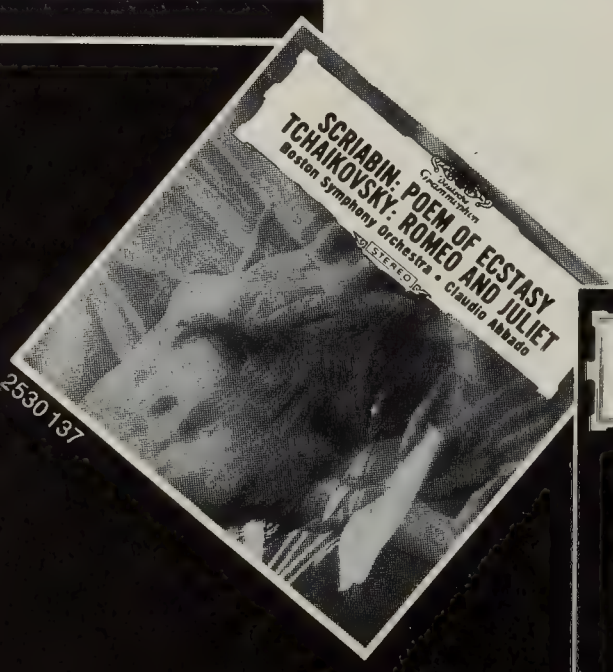






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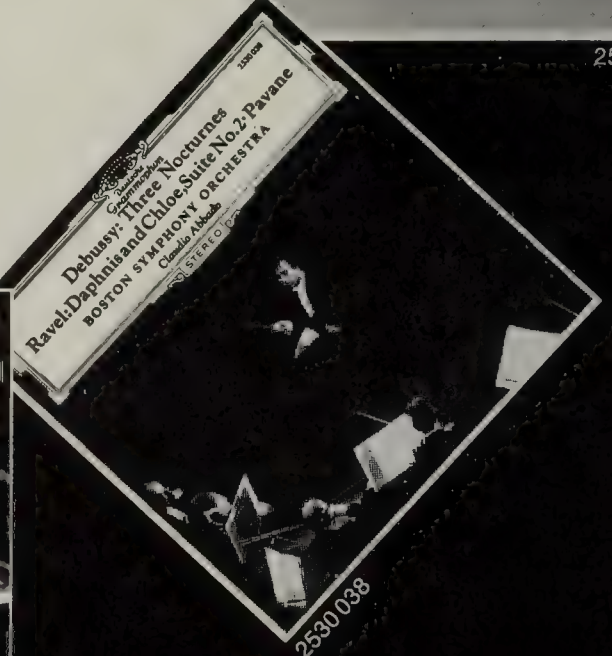
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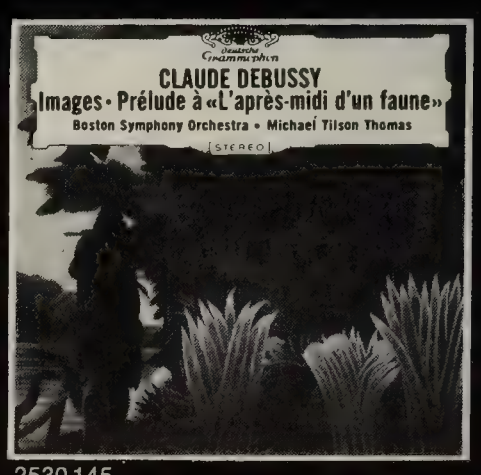
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more extended and impressive 'opening' movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture,* but extended and elaborated it to his own purposes.

In the dance melodies of these Suites, Albert Schweitzer has said 'a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace.'

There were two regular trumpet players at Cöthen in Prince Leopold's musical establishment, but Bach was probably able, without difficulty, to find a third for his performances of the Third suite. Scored for double band (trumpets and timpani against oboes — possibly with bassoon — strings and harpsichord), it is the grandest and noblest of the set. It may well have been written for some special court celebration. The opening *grave* section of the *Overture* is majestic and cheerfully pompous; it leads into a bright *vivace,* built on a fugal figure. There is an elaborate part for the first violin. A shortened and altered version of the *grave* brings the *Overture* to its end. When Goethe heard Mendelssohn play through this movement on the piano in 1830, he remarked: 'There is such pomp and ceremony here that one can actually see a procession of elegantly attired people descending a vast flight of stairs.'

The *Air* which follows, scored for strings alone, is one of the most poignantly lovely melodies ever written: in one early version of the score there is an indication that the first violin part should be performed by a solo player. The mood is deeply reflective and unutterably calm. The four final dances, two *Gavottes,* a *Bourrée* and a *Gigue,* are, to quote the late Thurston Dart, 'all of them suitable for dancing'.

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WALTER PISTON

Concerto for flute and orchestra (1971)

Program note by Klaus G. Roy and the composer

Piston was born at Rockland, Maine, on January 20, 1894. The Flute Concerto received its world première at the Boston Symphony concerts of September 22 and 23 1972. Doriot Anthony Dwyer was the soloist and Michael Tilson Thomas the conductor.

The instrumentation: 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 2 trumpets, timpani, cymbal, tambourine, wood block, harp, strings and solo flute.

The score is dedicated to Doriot Anthony Dwyer.

Just what is an 'American composer'? And if you think that's difficult, what — or who — is a 'great' American composer? Walter Piston, in his quiet, lucid, undemonstrative manner, has an answer to the first question: 'The plain fact is that American music is music written by Americans. The music has to be written first and then examined to discover its characteristics. Ours is a big country and we are a people possessing a multitude of different origins. We already have a large literature of music by native composers. The outstanding characteristic noticeable in this music is its great diversity. If a composer desires to serve the cause of American music he will best do it by remaining true to himself as an individual and not by trying to discover musical formulas for Americanism.'

And 'greatness'? Here Piston would draw the line. 'That's for the listener to determine,' he would probably say. He knows only what *he* is working for; each new composition is for him 'in a sense, another study

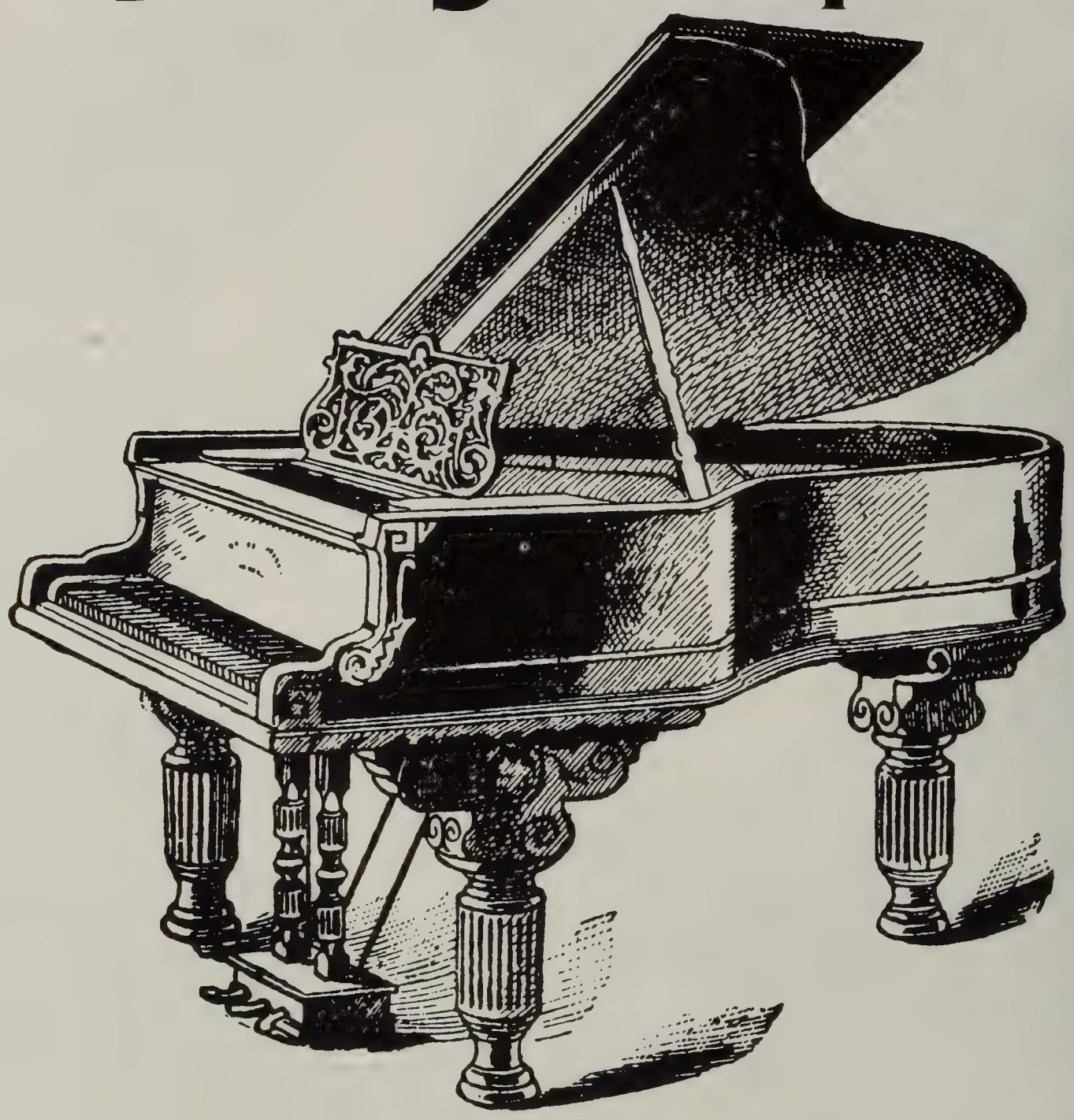
Klaus G. Roy, formerly a resident of Boston, has been Director of Publications and Program Book Editor of the Cleveland Orchestra since 1958. A graduate in music of Boston University and Harvard University, he has been active for more than twenty years as composer, critic, teacher, librarian and lecturer. His note is reprinted by his kind permission and that of the Musical Arts Association of Cleveland.

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toward the perfect balance between expression and form'. He agrees with Goethe — not a bad person to agree with — that 'the business of the artist is not with forms but with form-finding'. Piston has not only been searching for what Susanne Langer calls 'significant form', but has again and again found it. In our day especially, this is needed, important, perhaps crucial. Therein lies substance, lastingness, perhaps greatness.



Walter Piston

Serious American music is a texture of component parts from many sources, including Africa and the Indian tribes. But essentially it is a part of Western civilization, European concepts of art transported and replanted in the United States just as its people were. Piston demands that 'in a time when all forces seem intent on making us all alike, it is the more important that the creative artist remain an individual. His music will be American in so far as it reflects his roots as an American'. These roots lie deep, and like those of a great tree extend underground as far as the outermost branches. Piston has always been primarily an instrumental composer, yet his music always 'sings'. Could this innate lyricism, this love for the *cantabile* line, be traced to the fact that his family name was Pistone? His mother was a Penobscot Yankee, his father the son of an Italian sea-captain from Genoa by the name of Antonio Pistone, who settled in Rockland, Maine. To the question of why his grandfather anchored in Maine, of all places, Piston has a characteristic answer: 'Because of Experience. Experience Hamor. He married her'.

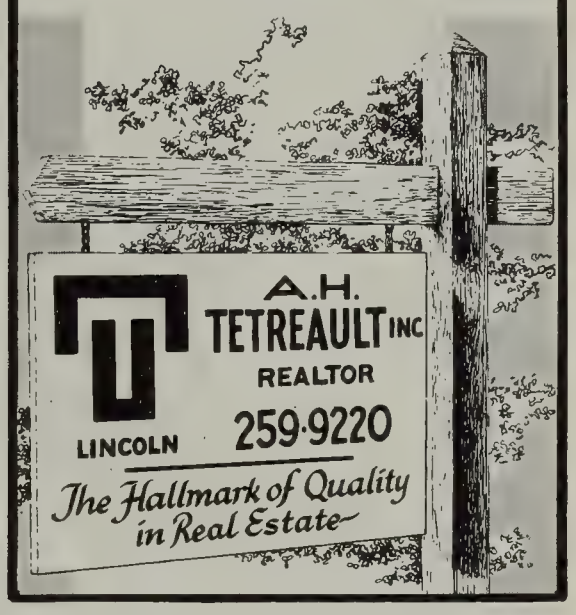
THE MAN

Walter Hamor (after his grandmother) Piston, minus a final 'e' but still one-quarter Italian in sanguinity, was born in Rockland on January 20 1894. His early studies were not in music, but in art: he graduated from the Massachusetts Normal Art School in 1916, where his major interest lay in draftsmanship. Since 1912, however, he had taken part in practical music making, as pianist or violinist. When the United States entered the First World War, Piston enlisted in the Navy as a 'musician second class', playing the hastily acquired saxophone. After the War he did not accept the available positions as a professional orchestral violinist, but decided to enter Harvard University's Department of Music. In 1924 he graduated *summa cum laude*. On a John Knowles Paine Traveling Fellowship he went to Paris, where he studied for two years with Nadia

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Boulanger, the mentor of so many outstanding American composers. When he returned to this country, he joined the faculty of Harvard, where he served for thirty-four years until his retirement in 1960.

His pupils must be counted in the hundreds, and from his classes has come a roster of composers quite extraordinary both in quantity and in quality. No attempt can be made here to be comprehensive; one thinks at once of Elliott Carter, Leonard Bernstein, Irving Fine, Harold Shapero, Arthur Berger, Daniel Pinkham, Samuel Adler, Gordon Binkerd. A teacher who inspired by penetrating observation, quiet and cogent criticism, and an occasional biting remark (unforgettable for its wit as well as for its constructive value), Piston is revered and honored by all who have had the privilege of working with him in class. He has written four textbooks, widely used in colleges and conservatories: *Principles of Harmonic Analysis, Harmony, Counterpoint,* and *Orchestration.*

THE MUSIC FOR ORCHESTRA

When Piston returned to Harvard in 1926, he found that during his absence a revolution had taken place in Boston, a Russian revolution called Koussevitzky. The new conductor of the Boston Symphony Orchestra promptly did what conductors are ideally supposed to do: he sought out new composers. He summoned the young Harvard instructor, and history records the following exchange: 'Why you no write symphony?' 'But who would play it?' 'You write, I play.' And thus, as the prophet would say, it came to pass — but with variations. Characteristically, Piston did not immediately produce a symphony; with his native sense of self-criticism, he knew it was too early. Instead, he produced an eight-minute work noncommittally called 'Symphonic Piece'. The first performance was given on March 23 1928. In the following two decades, Koussevitzky frequently asked the young composer to wield the baton, in later performances taking the podium himself. Music by Piston was also conducted by his colleague G. Wallace Woodworth (who died in 1969, much too young), and by Associate Conductor Richard Burgin. But there was no doubt that Piston had been appointed and anointed by Koussevitzky himself.

The composer's relations with the fiery conductor were founded too much on mutual respect to be seriously endangered by the inevitable collision of strong personalities. But Piston relates an encounter that tragicomically skirted catastrophe. Invited to sit in on a broadcast rehearsal of new works, including one of his, he was instructed as follows by the Maestro: 'I will play and then I will stop and ask you, "how is tempo?" and you will say "fine"; and then I will play and stop and ask you "how is dynamic?" and you will say "fine." ' At the broadcast, Piston dutifully managed the 'fine' for the tempo, but at the 'dynamic' he felt honor-bound to observe, 'well, perhaps the bass was too heavy at that moment.' 'Basses, write *pianissimo!*' Koussevitzky commanded. At the end of the rehearsal Piston was called to the great man's office. The famous vein in the temple stood out with special prominence; the face was redder than usual. 'You tell 100,000 people that Koussevitzky is wrong?'

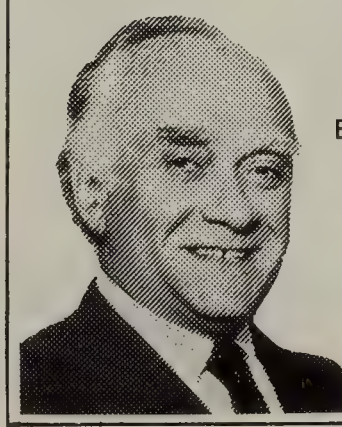
It did not matter. The Boston Symphony remained Piston's orchestra, as was only proper for a composer who lived there, and he wrote for it with particular affection. In 1955, when Koussevitzky's successor Charles Munch premiered the Sixth Symphony, Piston made an observation in the program that tells us much about his fundamental attitude toward his craft, his art, and the relation between creative and performing artists:

'It is known that no two orchestras sound alike, and that the same orchestra sounds differently under different conductors. The composer of orchestral music must be aware of this, and his mental image of the sound of his written notes has to admit a certain flexibility. This image is in a sense a composite resulting from all his experience in hearing orchestral sound, whether produced by one or two instruments or by the entire orchestra in tutti. While writing my Sixth Symphony, I realized that this was a rather special situation in that I was writing for one designated orchestra, one that I had grown up with and that I knew intimately. Each note set down sounded in the mind with extraordinary clarity, as played immediately by those who were to perform the work.

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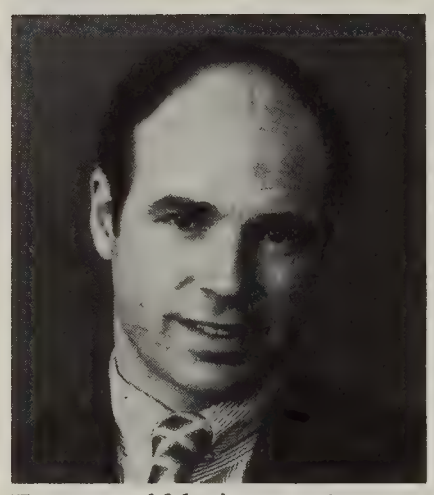
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When Alice died five years ago, all of the principal of the trust fund under her father's will plus all of her own property went to the Foundation. By the terms of her will, all of the principal as well as income was to be committed to charity during a 15 year period. She preferred that recipients be primarily medical care and research and medical educational organizations, hospitals and health care facilities, especially those in Boston. From 1937 until today, "The Merchants" has served as the sole trustee. By careful management and prudent investments they have turned the original $5½ million into $25 million for the Foundation while providing a healthy income for Alice.

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On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along. I refrained from playing even a single note of this symphony on the piano.'

Piston was always learning; however well he knew a work, there was more to be discovered, and the experience of 'live music' was to be cherished at all times. When a Harvard student once asked him what the program would be at a BSO concert for which he had been given a ticket, Piston replied, 'My dear fellow, if you could hear the Boston Symphony play the C major scale, you would be lucky.'

The 'Symphonic Piece' opened the floodgates. Well, perhaps not really floodgates, for Piston was always a slow and careful worker, and he had periods in which creation was as much agony as ecstasy. 'You know,' he once remarked to an applicant for attendance at a single composition seminar, 'I sometimes spend all day deciding on one note . . . and the next day I erase it.' Facility, no; a Brahms-like persistence, yes. Things had to be right before they were put out into the high-speed performance traffic; not for him the label 'recalled for necessary repairs'. But in any case, Piston's career as a creative artist was launched auspiciously, and there were no long waits for peformances. There followed the Suite for Orchestra (1929, Boston Symphony 1930), the Concerto for Orchestra (1933, BSO 1934), and the Prelude and Fugue for orchestra, commissioned by the League of Composers (1934, Cleveland Orchestra 1936). In 1937, Piston finally produced the symphony for which 'Koussy' had asked more than a decade before, and conducted it with the BSO in 1938. In 1937 also, he wrote the witty and effective Concertino for Piano and Chamber Orchestra on commission from the Columbia Broadcasting System; Jesús María Sanromá was the soloist in the première.

Piston's great popular success came in 1938, with a work that has remained unique in his output, the first and last time he took up the medium of the ballet: *The Incredible Flutist,* a dance play by Jan Veen (Hans Wiener). Arthur Fiedler and the Boston Pops participated in the first performance; the orchestral suite drawn from the ballet has been peformed world-wide since its 1940 première, by Fritz Reiner appearing as guest conductor of the Boston Symphony.

A certain change became evident in the late Forties, as Piston passed his fifty-fifth birthday. The compact Second Symphony of 1943 and the large-scale and craggy Third Symphony of 1947 (BSO 1948, Koussevitzky; winner of the Pulitzer Prize for that year) brought to a close a kind of middle period of tough and demanding struggle with the material, and an occasional harsh brilliance, as in the Toccata for Orchestra (French National Orchestra 1948, Charles Munch). In the same conversation about the Fourth Symphony of 1950 (Minneapolis Symphony 1951, Antal Dorati; Naumburg Award), Piston said, 'My music is becoming more relaxed, I think; more flowing, less angular and nervous. I feel a greater sense of ease in the Fourth Symphony than I have ever felt before.'

Occasionally, he told this writer, he looked back wishfully to such perfect little works as the Sonatina for Violin and Harpsichord (1945, Alexander Schneider and Ralph Kirkpatrick), which somehow caught in a small compass the very essence of his style, the embodiment of neo-classicism at its best. For he knew, or must have felt, that 1950 marked a turning point in musical history, that an era was coming to a close and that, as he neared the age of 60, a whole new world of experiment was exploding around him.

Thus, Piston began in the Fifties to look at his work with newly critical eyes and ears. In the Fifth Symphony of 1954 (a Juilliard School commission), he explored some serial possibilities, in a serious, searching way; but for the finale, he returned to the outgoing brightness that had marked his earlier style. The blend may not quite work, and one may feel that here, as well as in the Eighth of 1965, the finales are simply too short — scherzos rather than conclusions of appropriate size. In some of the chamber music from that decade and beyond, the Fifth Quartet of 1962 and the String Sextet of 1964, there are indications of a wider, freer scope that takes cognizance of current developments; yet, in such an unassuming, amiable work as the Woodwind Quintet of 1956, there is simply a reconciliation with himself, the composer he had been.

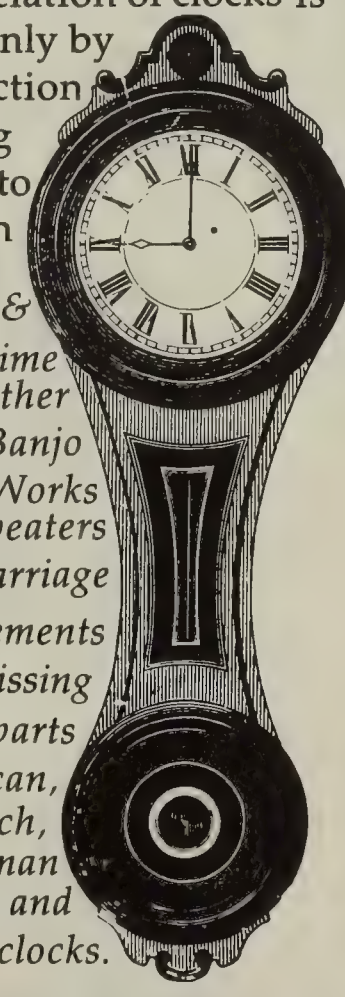
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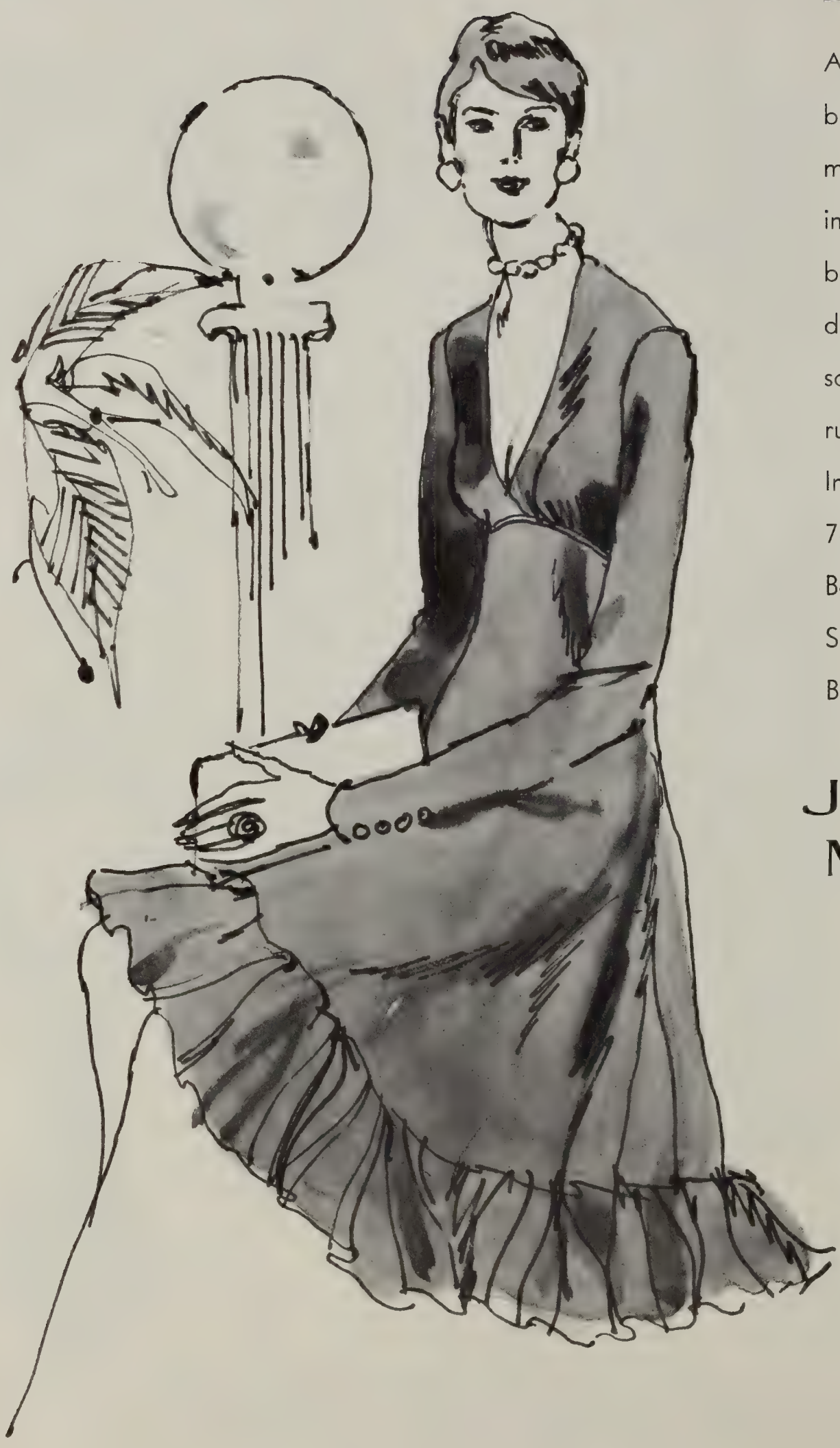
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JORDAN MARSH

When somebody asked him, some years ago, 'why don't you write more modern music?' he answered very candidly and, taking the question in the critical sense it was asked, said: 'Well, every time I start a new piece, I say it's going to be new for me. I work very hard then, and when I get it done, I look at it, and it's the same old Piston.'

The quest for self-renewal continued, and in such works as the beautiful Sixth Symphony of 1955, with its fantastic scherzo, there was a new mastery to be found. The Seventh of 1960, a Philadelphia Orchestra commission (Philadelphia Orchestra 1961, Ormandy) won for Piston a second Pulitzer Prize, and in the Eighth of 1965 (BSO, Leinsdorf) he struck a note of grandeur and seriousness that relates it to the Third of 1947. In intervening years came such occasional and effective works as the Symphonic Prelude (Cleveland Orchestra 1961, Szell), and the Lincoln Center Festival Overture (Philadelphia Orchestra 1962, Ormandy). And suddenly, one makes a discovery about these works, which to some seem so outdated in these times of aleatory, mixed-media, total serialization musics. They are *there*. Nobody really cares today whether Bach's *Art of Fugue* was out of fashion by 1747, or whether Brahms was damned as an ultra-conservative by the Wagner-Bruckner-Wolf faction of 1890. The point is a different one. The only thing that counts, and that will count, is how good the pieces are that have been written, assuming, of course, that they have not simply been imitations of an earlier style developed by another. Stravinsky put it this way:

'And "new music"? But surely that misplaces the emphasis. What is most new in new music dies quickest, and that which makes it live is all that is oldest and most tried. To contrast the new and the old is a *reductio ad absurdum*, and sectarian "new music" is the blight of contemporaneity. . . .'

K.G.R.

The present century has seen the adoption of metal flutes and the virtual obsolescence of the wooden flute as an orchestral instrument, an event which cannot be reported without some regret over the loss of the wooden flute's mellowness and beauty of tone. On the other hand, our concept of musical tone has been altered in favor of greater concentration and sharper delineation. I can recall one famous flutist (not a member of the Boston Symphony) who played a wooden instrument and of whom it used to be said, 'You can hear his whiskers'. Modern flutes are made of silver, gold, even platinum, and they surpass those of wood in ease of speaking, agility, brilliance of tone, and security in the upper register. Their tone is pure, clear, and serene, presenting beauty of a different quality from that of their predecessors.

The technical proficiency of the flute is proverbial. There is a story about a gentleman seen standing before a wall in the Chinese section of Boston, intently studying the news bulletins printed in Chinese. A friend came along and asked, 'Do you mean to say you can read that?' He replied, 'No, but if I had my flute I could play it.'

A composer has to 'hear' mentally the sound of whatever notes he puts on paper. This involves an act of memory, a faculty varying greatly among individuals, and it is a capacity acquired through listening to music while seeing it, or while otherwise knowing what the notes are. It is not only a memory of pitch but also one of tone quality, and this poses problems in the case of instruments, for there is evolutional change in the construction of the instrument, together with change in the 'sound-ideal' sought by the individual player, or answering to the taste of a particular period or national culture. We do not know the sound of, say, a flute note in a Beethoven symphony at the time it was written, and the poor composer of today doesn't know what his flute note will sound like fifty years hence.

My concerto is not meant to be a concerto 'against' the flute. Rather I have wished to compose communicative music suited to the instrument and exhibiting some of its resources in combination with the orchestra, the latter being conceived as a partner, not simply an accompaniment to the soloist. In the writing, I was inspired by memories of the superb flute playing and alert musicianship of Doriot Anthony Dwyer in countless performances of my works and the works of other composers.

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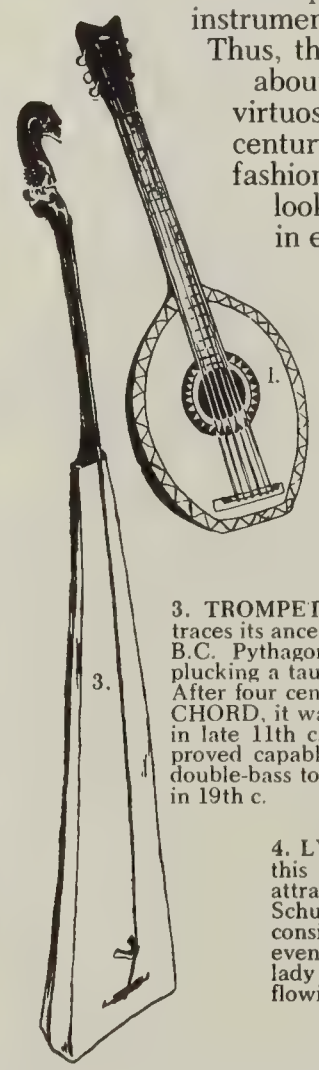
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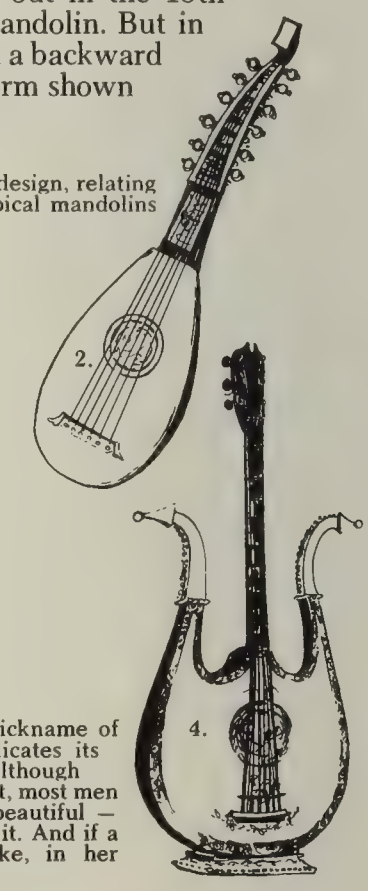
From specimens in the remarkable Casadesus Collection of Antique Instruments at Symphony Hall.

Drawings by Sylvia Gilman. Historic data by Laning Humphrey.

These instruments date only from the 18th century, but they have very ancient historical relationships. One of the earliest approaches to music-making was by plucking a tensed string, such as that of a hunting-bow. The addition of some kind of sound-box as a resonating chamber produced harps, lyres, and all manner of lute-like instruments. Some came to be played with an arched bow. Thus, the violin has been classified as a "bowed lute." From about 1400 to 1700 the lute itself was the instrument of virtuosos. But this long supremacy ran out in the 18th century, giving way to the guitar and mandolin. But in fashioning these, instrument-makers cast a backward look of admiration at the beauty of form shown in examples of the lute family.



1. NEO-MANDOLA, 18th c. Virtually big mandolin. A mandola-like body is joined to a guitar fingerboard.



2. MANDOLIN of Milanese design, relating it to mandola of 17th c. Typical mandolins of 18th c. are Neapolitan.

3. TROMPETTE MARINE. This one-string "fiddle" traces its ancestry far back through centuries. In 6th c. B.C. Pythagoras formed an exact musical scale by plucking a taut string at precisely measured distances. After four centuries as a tuning device called MONOCHORD, it was raised to musical instrument status — in late 11th c. First it was plucked. Later, bowed, it proved capable of trumpet-like, as well as cello and double-bass tones. It was used for the tuning of organs in 19th c.

4. LYRE-GUITAR. French, late 18th c. The nickname of this hybrid creation — "lady's guitar" — indicates its attractiveness to women from Paris to London. Although Schubert's baritone friend, Johann Vogl, played it, most men considered it too awkward. Ladies thought it beautiful — even to look at on a table if one could not play it. And if a lady did, she could pose with it goddess-like, in her flowing Empire-style gown.

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The concerto was composed in 1971 in Belmont, Massachusetts, and South Woodstock, Vermont. It is one continuous movement, consisting of three sections marked by the following designations of tempo and spirit: *Alquanto largo – lento espressivo – allegro assai.*

The present performances represent what may be called a 'revised version.' That is to say the final section has been reworked to give a more integrated approach to a more satisfactory and convincing end.

Walter Piston

JOHANNES BRAHMS

Piano concerto no. 2 in B flat op. 83

Program note by John N. Burk

Brahms was born in Hamburg on May 7 1833; he died in Vienna on April 3 1897. He composed the concerto in 1881, and himself was soloist at the première which took place at Budapest on November 9 of that year. The first performance of the concerto by the Boston Symphony Orchestra was conducted by Georg Henschel on March 14 1884; B. J. Lang was soloist. Other pianists who have played the concerto with the Orchestra include Ossip Gabrilowitsch, Harold Bauer, Moriz Rosenthal, Artur Schnabel, Myra Hess, Artur Rubinstein, Leonard Shure, Nicole Henriot, Claudio Arrau, Rudolf Serkin, Sviatoslav Richter, Leon Fleischer, Van Cliburn, Eugene Indjic, Abbey Simon and Gina Bachauer. The most recent performances in this series were given on March 5 and 6 1965 when Grant Johannesen was soloist and Erich Leinsdorf conducted.

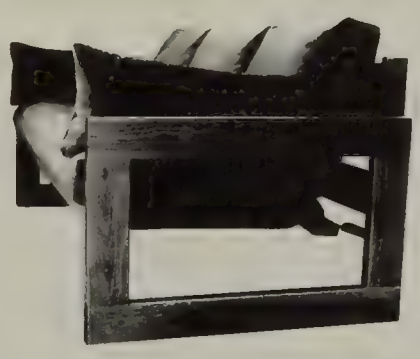
The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

'It is always a delight to me,' wrote Dr Billroth 'when Brahms, after paying me a visit, during which we have talked of indifferent things, takes a roll of manuscript out of his overcoat pocket and says casually: "Look at that and write me what you think of it." '

An incident of this sort happened in the late summer of 1881, at Pressbaum, near Vienna, where the composer had chosen summer quarters, and where he gave his friends a glimpse of his latest score, completed that season. The manuscript which Brahms sent Billroth on July 11, with the words 'a few little pianoforte pieces', cautioning him, by the way, to keep them to himself and to return them as soon as possible, was nothing less than the Second Piano concerto in B flat. He had written to Elisabet von Herzogenberg four days earlier — 'I don't mind telling you that I have written a tiny, tiny pianoforte concerto with a tiny, tiny wisp of a scherzo. It is in B flat, and I have reason to fear that I have worked this udder, which has yielded good milk before, too often and too vigorously.' 'How very nice of you, my dear, good Friend,' answers the grateful Elisabet, 'to take up your pen again immediately! I have to thank you doubly since you had such good news to send of a tiny, tiny piano *Konzerterl* with a tiny, tiny *Scherzerl,* and in B flat — the true and tried B flat!'

The 'tiny, tiny pianoforte concerto', which Miss Florence May modestly refers to as of 'quite unusual dimensions', still has no rival among concertos in largeness of design. The 'tiny wisp of a scherzo' was nothing less than the Allegro appassionato which, inserted between the first movement and the Andante, gave the work the four-movement aspect of a symphony, and caused Hanslick to call it a 'symphony with piano obbligato'. Later analysts have been careful to add that while Brahms has gone his own way in juxtaposing the piano and orchestral parts, he has faithfully maintained structural concerto tradition in the order of setting forth his themes.

To Brahms, the making of a piano concerto was a serious matter. Twenty-two years had passed since his First, in D minor, had been introduced. Another one would have been eminently serviceable to him on his many concert tours as pianist, particularly since the First, after its original fiasco, had never been received by the public with open arms, even in the more devoted 'Brahms' towns. But the Brahms



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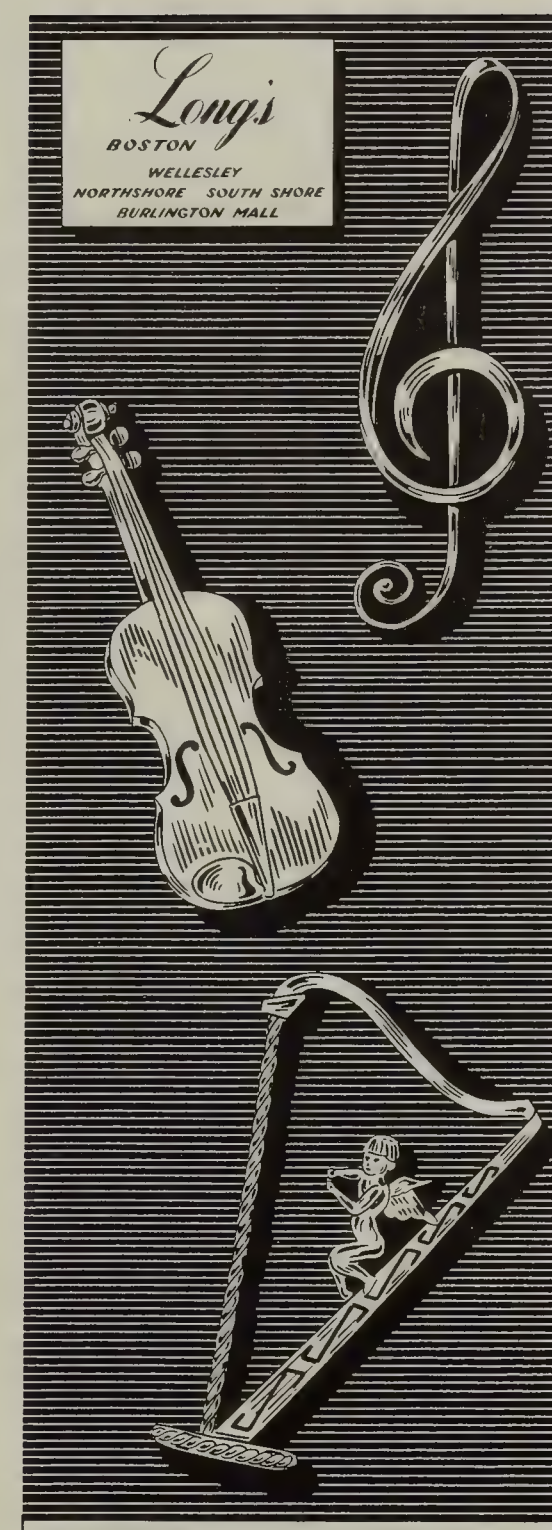
who had firmly established his fame with the First and Second symphonies approached again the vexed problem of a piano concerto — entirely without haste.



Johannes Brahms

It was in April 1878, during Brahms' first journey in Italy, that, according to the testimony of his companion, Dr Billroth, the concerto first began to take shape in his mind. Brahms, so Billroth tells us, completely succumbed to the Italian spring, visited Rome, Naples, Sicily, and was 'charmed with everything'. Returning in May to Pörtschach, the lovely spot on the Carinthian Wörther See which also gave birth to two scores of special melodic abundance — the Symphony in D major and the Violin concerto, Brahms put his sketches upon paper. Three years later, the spring once more called Brahms to Italy. He returned to his beloved haunts and sought new ones in Venice, Florence, Pisa, Siena, Orvieto, Rome, and again Naples and Sicily. He returned to Vienna on May 7 (his forty-eighth birthday), and on May 22 sought refuge at the villa of Mme Heingartner in Pressbaum near by, presumably for the completion of two scores: a setting of Schiller's 'Nänie', and the concerto. It was on July 7 that he quietly told his intimately favored Elisabet that he had a concerto for her to see.

Although one critic in Vienna found Brahms' playing 'uneven and at times heavy', a decided success is reported from each city, with the single and usual exception of Leipzig. The *Gewandhäusler,* who were developing an actual admiration of Brahms the symphonist, evidently still considered that the last and all-sufficient word in pianoforte concertos had been said by Mendelssohn. Brahms had asked Elisabet von Herzogenberg to send him the press notices, and the poor lady's store of tact, so often needed, was again called into play. She wrote: 'Here are the desired bird-notes' (one of the critics was Vogel). 'If you had not



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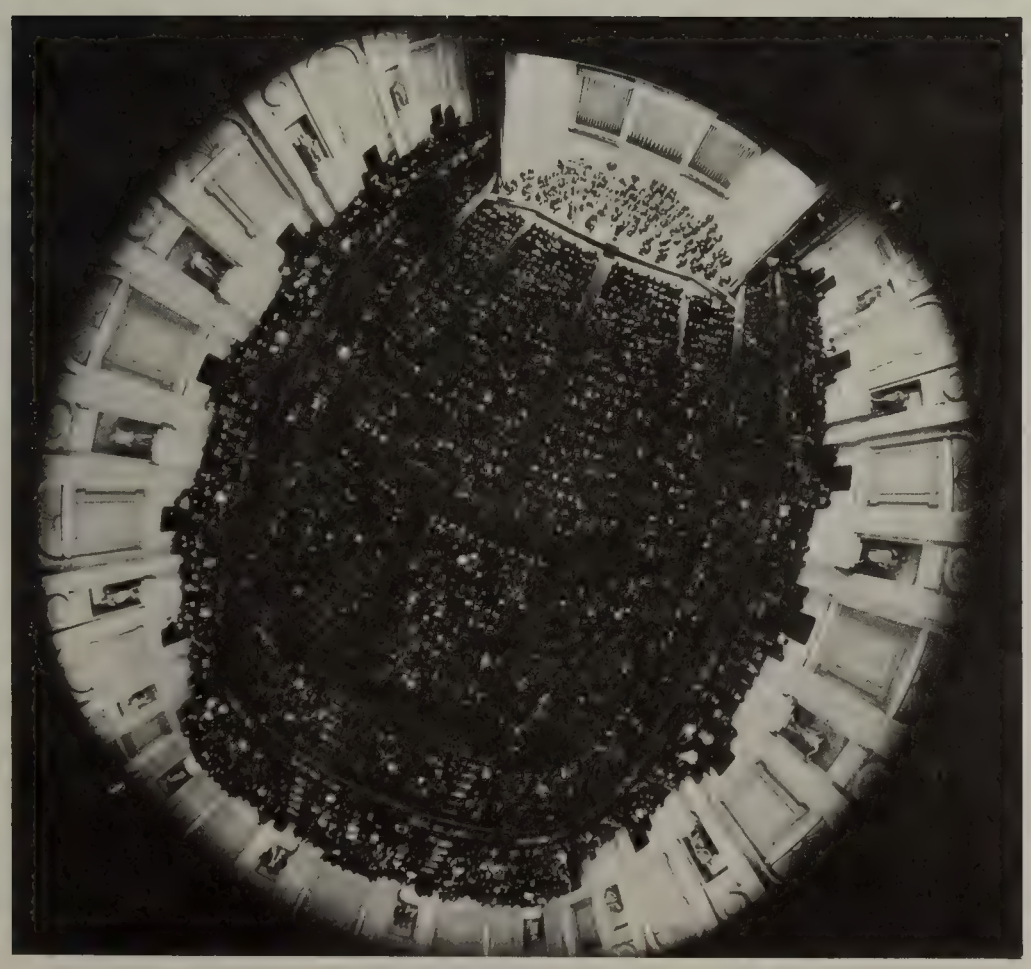
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left definite orders, I should really be ashamed to send you such discreditable stuff, although, looked at in a humorous light, it has its charm.' In brief, the critics were compelled by honesty to report a general coolness on the part of the public. It was the less tactful Bülow who took his Meiningen Orchestra to Leipzig in March of that year, and making a speech at an all-Brahms concert, told the Leipzigers that he had arranged the program 'by express command of his Duke, who had desired that the Leipzig public should know how the symphony (the First) should be performed; also to obtain satisfaction for the coldness manifested toward the composer on his appearance with the new concerto at the Gewandhaus on January 1.' Bülow had affronted the Leipzig Orchestra before, and they had refused to play under him.

Brahms obtained 'satisfaction' from Leipzig when years later he conducted at the Gewandhaus, making his last public appearance in that city. It was January 31 1895. Much water had flowed under the musical bridges. The once reluctant Leipzig had become a militant Brahms center. The public was by this time so thoroughly converted to Brahms that they sat through the *two* concertos played in a single evening (by Eugen d'Albert), and rejoiced in the experience!



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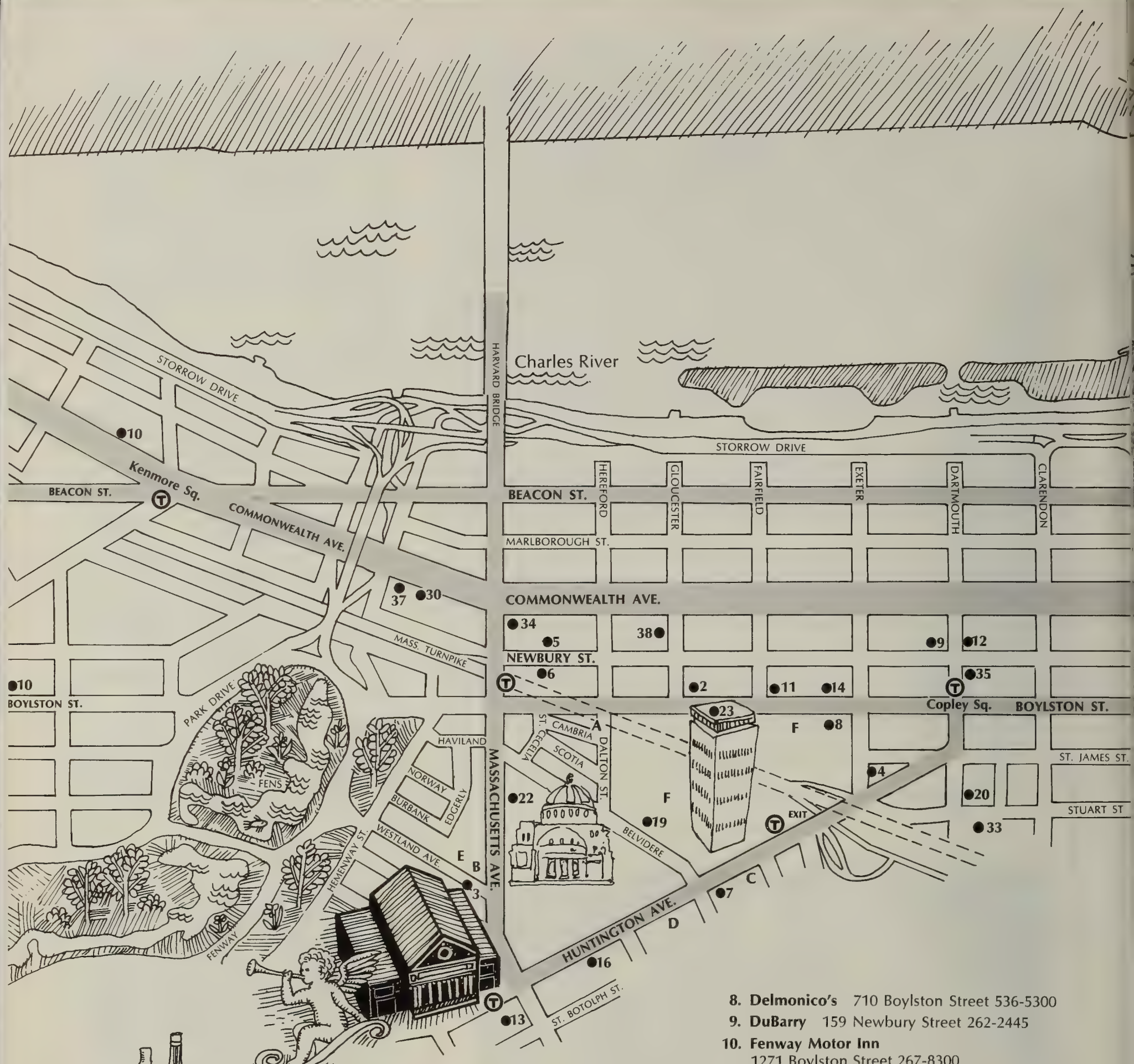
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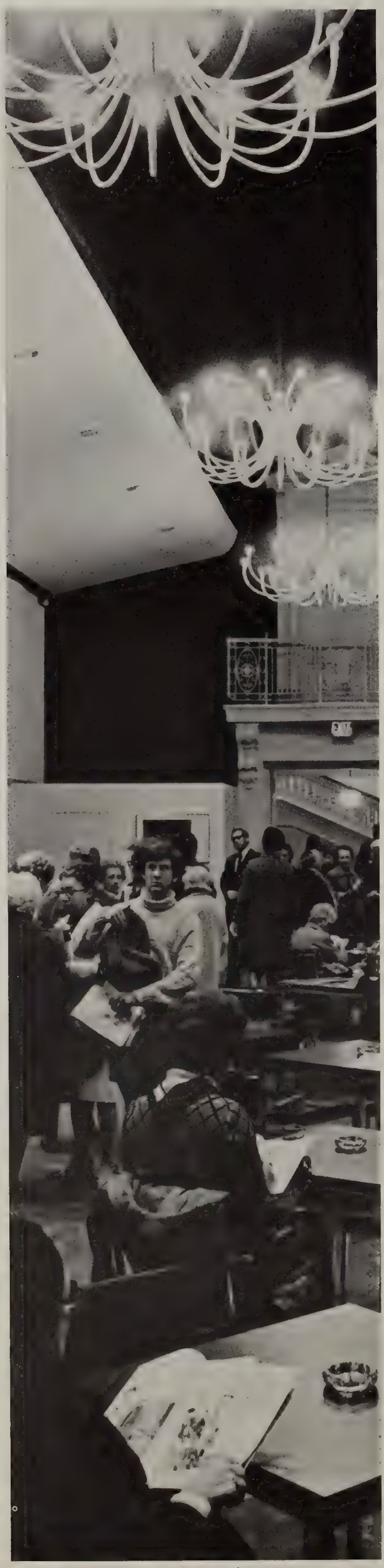
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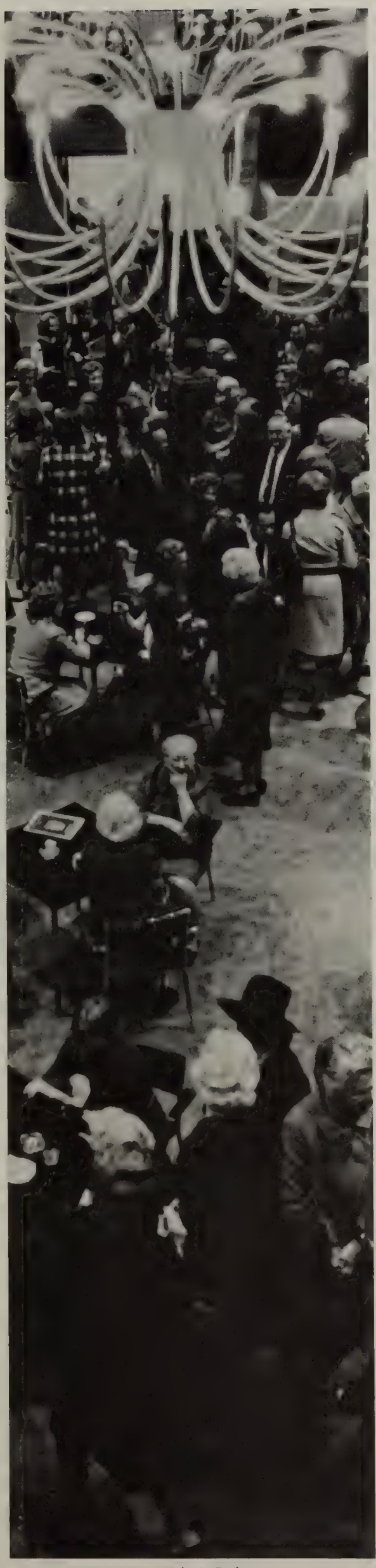
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It was as a piano student, then, that Mr Ozawa entered the Toho School of Music, Tokyo, when he was sixteen years old. There, however, he suffered a finger injury while playing soccer. As a result of that accident, he decided to devote his time to composition and conducting, which he studied under the guidance of Professor Hideo Saito. His first conducting appearances were with the NHK and the Japan Philharmonic Orchestras, and his success was such during these early years of his career that in January 1959 he was chosen by the NHK and the *Friends of Music* magazine as the outstanding talent of the year.

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scooter and free transportation for the trip in exchange for his promotion of their product. Travelling around the continent on motor scooter and supporting himself with various odd jobs, he entered the International Competition of Orchestra Conductors at Besançon, France, in the fall of 1959 and won first prize. One of the judges was the Music Director of the Boston Symphony Orchestra, the late Charles Munch, who invited the young conductor to study at Tanglewood the following summer. At the end of the Tanglewood season Mr Ozawa received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center.







It was of one of Mr Ozawa's early Tanglewood appearances that Harold Schonberg of the *New York Times* wrote: 'Here is a name to remember — Seiji Ozawa. Yesterday afternoon he conducted the Boston Symphony Orchestra and left no doubt that he is a major talent. He has a good deal of temperament, a propulsive rhythm and thorough command over his forces. Mr Ozawa is a young man who will go far.'

Shortly after his Tanglewood triumph, Mr Ozawa won a scholarship to study with Herbert von Karajan in West Berlin. It was there that Leonard Bernstein, who was touring Europe with the New York Philharmonic, asked him to accompany him and his orchestra on a tour of Japan during the spring of 1961 and to return to New York during the 1961-1962 season as one of his assistants. He directed several concerts of the Philharmonic that season, though it was with the San Francisco Symphony Orchestra, during the same season, that he made his first full-length professional concert appearance in North America.

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The concerts of the Boston Symphony Orchestra are heard regularly in many parts of the United States and Canada by delayed broadcast. In addition the Friday afternoon concerts in Symphony Hall are broadcast live by WGBH-FM (Boston, 89.7), WAMC-FM (Albany, 90.3), and WFCR-FM (Amherst, 88.5). The Saturday evening concerts in Symphony Hall are also broadcast live by WGBH-FM, WCRB-AM-FM (Boston, 102.5FM & 1330AM), WFCR-FM and WPJB-FM (Providence, 105.1). WGBH-FM and WCRB-FM co-operate in four-channel transmission of the Saturday evening concerts, in association with Acoustic Research Inc. of Cambridge.

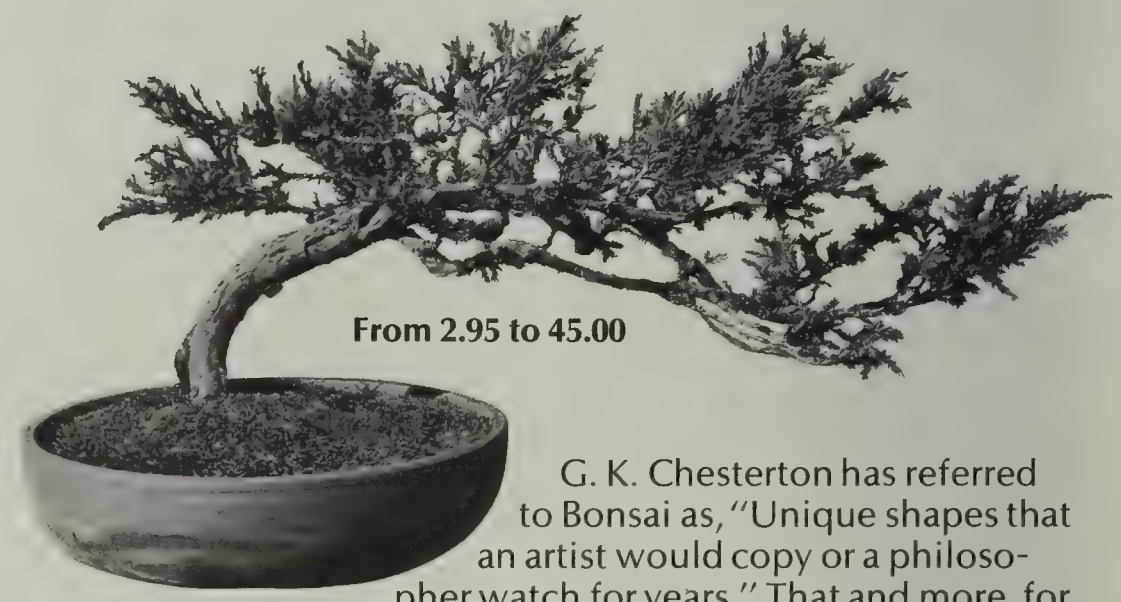
The majority of the Tuesday evening concerts are broadcast live by WGBH-FM, WAMC-FM and WFCR-FM.

Acoustic Research Speaker Systems are used to monitor the radio broadcasts of the Boston Symphony Orchestra.

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During the summer of 1963 he flew to Chicago on forty-eight hour notice to replace an ailing conductor for two Ravinia Festival concerts with the Chicago Symphony. His appearances there were received with high critical acclaim, and the Festival immediately engaged him to become its Music Director for the following summer, a summer in which he also conducted again at Tanglewood and led the United States tour of the Toho String Orchestra.







Mr Ozawa's debut with the Toronto Symphony occurred during the 1963-1964 season and his success there led to his appointment as Music Director of that Orchestra beginning with the 1965-1966 season. During his initial season with the Toronto he guest conducted a number of major orchestras in the United States and Europe, having in the previous season added the London Symphony and Lamoureux Orchestras to the list of his European debuts. At the end of the 1968-1969 season he resigned his post with the Toronto Symphony and devoted the following season to guest conducting.

During the summer of 1969 he conducted opera for the first time, *Così fan tutte* at Salzburg, and served as principal guest conductor of the Ravinia Festival. He opened the 1969-1970 season of the New York Philharmonic and later guest conducted L'Orchestre de Paris, the Philadelphia and Cleveland Orchestras and the Berlin Philharmonic. In 1970 he was made artistic co-director, with Gunther Schuller, of the Berkshire Music Festival. That same summer he also returned to the Salzburg Festival, conducted Berlin Philharmonic concerts and co-directed, with Leonard Bernstein, another New York Philharmonic tour of Japan.

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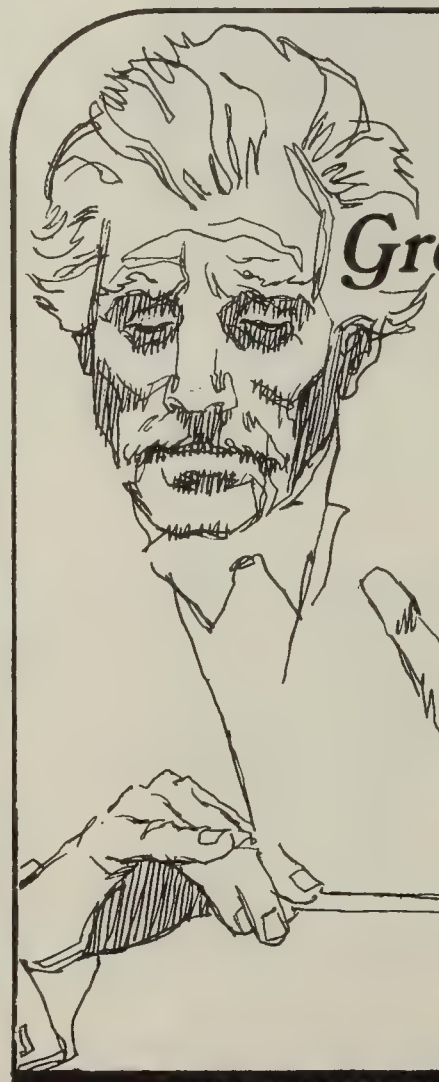
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He began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra in December 1970, and his triumphs with that Orchestra have included recording sessions — the Orchestra's first in twelve years — and a tour of Europe and the Soviet Union — the Orchestra's first ever. Beginning with the 1972-1973 season, Mr Ozawa was made Music Adviser to the Boston Symphony, and this fall he became that Orchestra's Music Director, a post he holds concurrently with his positions at Tanglewood and in San Francisco. His many recordings for the RCA, Angel and Deutsche Grammophon labels include performances by the Boston Symphony of Stravinsky's *Firebird* and *Petrushka* suites, Orff's *Carmina Burana* and Berlioz's *Symphonie fantastique*.







The photographs on these pages were taken by Danny Pitts of Jet Photographers during the performance of Berlioz' *La damnation de Faust* on October 9 1973.

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Friday April 19 at 8.30 pm

Further information may be obtained from the offices of the BOSTON UNIVERSITY CELEBRITY SERIES, 420 Boylston Street (536-6037).

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THE CONDUCTOR



MICHAEL TILSON THOMAS, Music Director of the Buffalo Philharmonic Orchestra and Principal Guest Conductor of the Boston Symphony Orchestra, studied with Ingolf Dahl and John Crown at the University of Southern California, where he received the Bachelor of Music and Master of Music degrees. Conductor of the Young Musicians Foundation Debut Orchestra in Los Angeles for four years, he was also during three of those years conductor and pianist at the Monday Evening Concerts, at which he presented première performances of music by Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl, among others. Michael Tilson Thomas was associated during this period with Gregor Piatigorsky and Pierre Boulez, serving as pianist in Piatigorsky's master classes, preparing the orchestra for the Heifetz-Piatigorsky concerts, and as assistant conductor to Boulez at the 1966 Bayreuth Festival and the 1967 Ojai Festival. During 1968 and 1969, he was Conductor of the Ojai Festival.

A conducting fellow of the Berkshire Music Center at Tanglewood during 1968 and 1969, Michael Tilson Thomas conducted the première of Stanley Silverman's *Elephant steps,* and was awarded the Koussevitzky Prize in conducting. The three following summers he was on the faculty of the Berkshire Music Center. During October 1969, one month after becoming Assistant Conductor of the Boston Symphony, at moments' notice he replaced William Steinberg when he became ill during the Orchestra's tour to New York. At the season's end, having conducted more than thirty concerts, he was named Associate Conductor. Last February he was appointed one of the Orchestra's two Principal Guest Conductors for the 1972-1973 season.

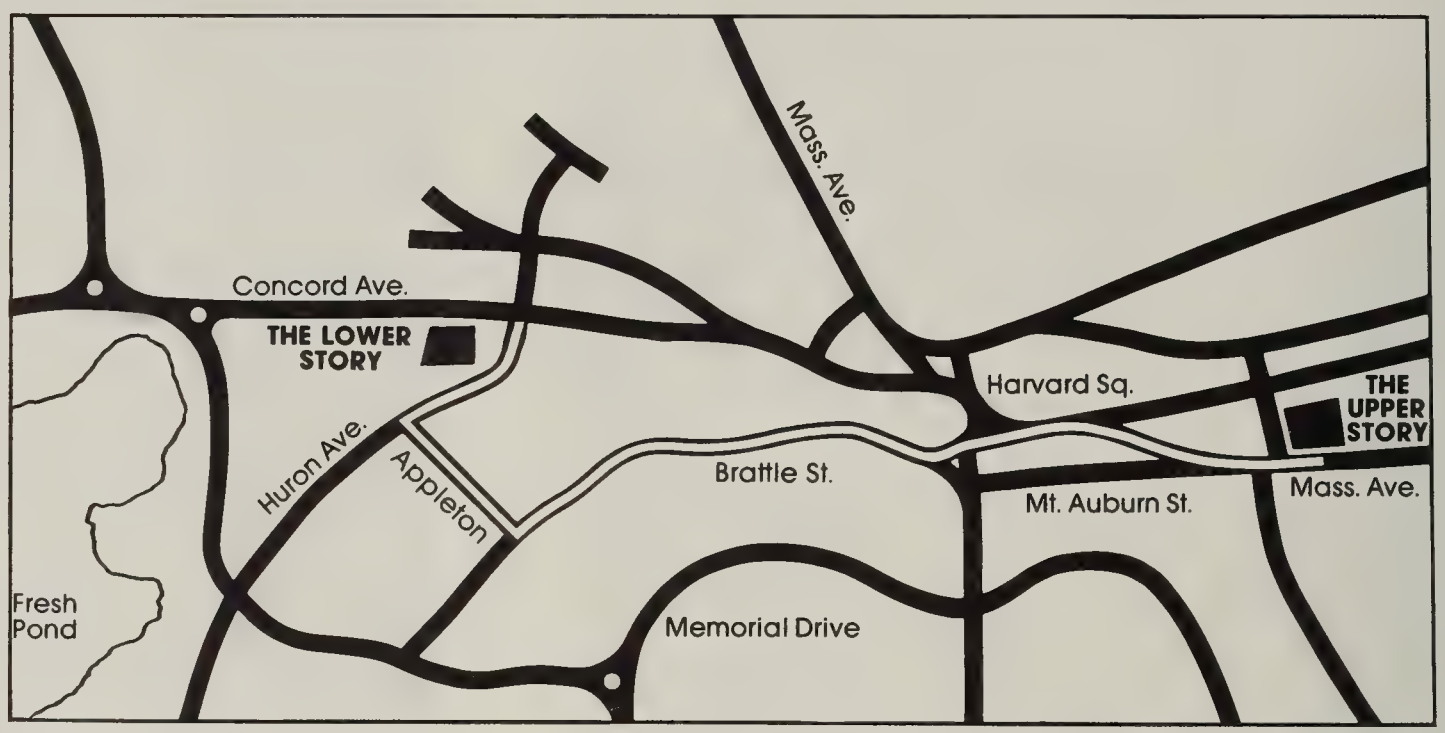
During the past two years Michael Tilson Thomas has conducted many of the major orchestras in this country, and in Europe and Japan. This season he returns for guest engagements with the Israel Philharmonic, the London Symphony, the New Philharmonia, and the New York Philharmonic, with which he begins his first season as Music Director of the nationally-televised 'Young People's Concerts'. He also makes his debut with the Lincoln Center Chamber Music Society, begins his second year with the Buffalo Philharmonic, assumes the position of Visiting Adjunct Professor of Music at the State University of New York in Buffalo, and continues to direct the Boston Symphony's innovative Spectrum Concerts, which he created.

Among his recordings with the Boston Symphony Orchestra for Deutsche Grammophon are Ives' *Three places in New England* and Ruggles' *Sun-treader* — a Grammy Award nominee for best recording of 1970 — Tchaikovsky's *Symphony no. 1,* and Debussy's *Images* and *Prélude à l'après-midi d'un faune,* which were named among the best recordings of 1971 by *Time Magazine.*

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THE SOLOISTS



Principal flute of the Boston Symphony Orchestra, DORIOT ANTHONY DWYER came to Boston in 1952, the first woman to be engaged as a principal by the Orchestra. Her early teachers included her mother and Ernest Liegl, who was then first flute of the Chicago Symphony. Later she studied with Georges Barrère, William Kincaid, and Joseph Mariano at the Eastman School of Music, of which she is a graduate. Before her appointment to the Boston Symphony, Doriot Anthony Dwyer was a member of the Los Angeles Philharmonic, and was chosen by Bruno Walter as first flute of the Hollywood Bowl Symphony the year he was music director there. Mrs Dwyer has served on the faculties of the Berkshire Music Center at Tanglewood, the New England Conservatory and Boston University since joining the Boston Symphony. A member of the Boston Symphony Chamber Players, she has also appeared as soloist with the Orchestra on many occasions.

Doriot Anthony Dwyer most recently appeared as soloist with the Orchestra when she played the first performances of Walter Piston's new Flute Concerto last fall.



MALCOLM FRAGER, who has appeared with the Boston Symphony Orchestra on many occasions in Boston, New York and at Tanglewood, was soloist with the St Louis Symphony at the age of ten. During his teens he studied in New York with Carl Friedberg, and made his debt at Town Hall before he was twenty. He won several important musical prizes while he studied languages at Columbia University, where he graduated *magna cum laude*. In 1959 Malcolm Frager won the Leventritt Award in New York, and the first prize at the Queen Elisabeth of Belgium International Piano Competition in Brussels. The same year he played for the first time with the New York Philharmonic.

During the years since, he has given recitals and performed with orchestras in many parts of the world, including South America, Europe, the USSR, Japan, Australia and North America. Among the orchestras who have invited him to appear are the Royal Philharmonic, the London Symphony, the Berlin Philharmonic, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony and the American Symphony. Malcolm Frager has given many duo-recitals with Vladimir Ashkenazy, has given the first performances in modern times of the original versions of the Schumann A minor and Tchaikovsky B flat minor concertos, and has made many recordings for RCA, London, Soviet Grammophone and other companies.







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ANNOUNCEMENTS

THE SYMPHONY SKETCHBOOK OF DAVID OMAR WHITE

From mid-November through Christmas the Cabot-Cahners Room will feature an exhibit by David Omar White. A resident of Watertown, Mr White has illustrated numerous books, including two children's books of his own: *I Know a Giraffe* and *Elizabeth's Shopping Spree,* both published by Knopf. He also draws a weekly comic strip, *The Adventures of the White Rabbit,* for *The Real Paper*. His exhibit consists of more than 150 action sketches of members of the Boston Symphony Orchestra, drawn for the most part at Tanglewood during rehearsals. These drawings have been published in a book entitled *The Symphony Sketchbook of David Omar White* ($5.95, 176 pp), which is available at Symphony Hall and at music and book stores in the Boston Area. Reprinted below is Boston Symphony Concertmaster Joseph Silverstein's foreword to the book.

'It is now close to 20 years since I became a member of the Boston Symphony Orchestra. During this happy span of time, my musical life and a large segment of my emotional being have been housed in Symphony Hall. Being so close, and affectionately so, to such a great institution for this number of years makes one aware of even the most minute blemish on its venerable countenance. The musicians who make up the Boston Symphony Orchestra are all extraordinary individual performers as well as highly cultivated individual personalities. Combine their talent and individuality with the orchestral requirement of obedience to the conductor and you create a dish that is capable of causing heartburn. The occasional blemishes — grumbling about an unpopular conductor, for example — are rather private matters which we prefer not to share with the general public. And so, with rare exceptions, our rehearsals and back stage activities are off limits to the general public. I do not believe that the public would be surprised or disillusioned by anything they might witness in these private chambers, but perhaps we should try to retain this last bit of mystery.

'Against this traditional background of privacy, I must admit that I viewed our artistic friend, Omar White, with some annoyance during his extended tenure as an inhabitant of our musical inner sanctum. Despite his laudable efforts to remain unobtrusive during countless rehearsals and concerts, our inherent vanity as performers made us acutely aware of who was displaying what serious physical flaw to the honest eye and pen of the artist. I doubt that any of our performances ever received such widely varied reviews as each page of his sketch book elicited from my colleagues. The often pained response of the subject gave ample testimony to the candor of the drawings.

'On more than 150 occasions a year we must operate with a level of precision and emotional involvement that rivals any profession. We do this under a great variety of circumstances — different conductors, different concert halls, different playing times, etc. The only constant factor is the remarkable group of people who make up the Boston Symphony Orchestra. As you enjoy these visual character studies, try to imagine the precise ensemble that this bunch of highly individual personalities can produce on innumerable occasions every season. With the knowledge that all of these people bring their highly developed skills and artistic talents under stern control in order to accomplish a collective artistic goal (and yet maintain some individuality), you will surely derive great pleasure from this charming book.'

SOME CHANGES IN THE BOARD OF TRUSTEES

At a recent meeting of the Board of Trustees, Mr Robert H. Gardiner announced his resignation as Trustee and as Vice President of the Board. Mr Gardiner, who is Treasurer of Radcliffe College, Director of Action for Boston Community Development, President of the Board of the Groton School and President of the Fiduciary Trust Company, became a Trustee in April 1965, and since September 1968 he has served as Vice President of the Board. His energetic support of the Orchestra

continued on page 49

YOUTH CONCERTS AT SYMPHONY HALL

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WHAT CRITICS ARE SAYING ABOUT RECORDINGS BY ARTHUR FIEDLER AND THE BOSTON POPS

FUN WITH FIEDLER: SIX DISCS, SIX DECADES

Reviewed by PETER REILLY

"What's so bad about feeling good?" is one of the more tiresome counter-culture clichés. But, cliché-like, it has a morsel of truth in it, so it will probably be with us for a little while. What has been with us for much more than a little while is a series of recordings by the Boston Pops, under the wildly extroverted leadership of Arthur Fiedler, that sell and sell and sell. The reason for their continued success can be discovered from six recent RCA releases: the Pops and the exuberant Mr Fiedler *do* make you feel good, whether stalking through *Jalousie* with the rose-in-the-teeth fervor of a silent movie vamp about to implant the fatal kiss or whomping into *We've Only Just Begun* as if it were Strauss' *Death and Transfiguration*.

The Pops performances have always had the likability and the immense good spirits of a Back Bay dowager out on a spree — Margaret Rutherford, tiara askew, after six pink gins. That the orchestra is that magnificent jewel the Boston Symphony only emphasizes the cheerful lack of stuffiness or condescension toward the public. And, most important, the Pops, through broadcasts and recordings, have probably given more people their first introduction to "good" music than any comparable source in America — they make accessible, in its lightest and most attractive form, the great symphonic heritage left us by the nineteenth century. That they play *Popcorn* and *Amazing Grace* in this same tradition does have something of the absurd about it, but then again I can't imagine any composer's not being just a trifle flattered at having that incredibly beautiful orchestra perform one of his works. I remember once talking with a very famous "in" pop composer after we had listened to the sensational-sounding first release of L'Orchestre de Paris, a showpiece album that included that chestnut of chestnuts, Chabrier's *España*. "You know" he said, "when I was about ten years old I was in love with that piece. Good old Fiedler and the Pops." I remember from my own childhood playing and replaying their old 78-rpm version of *The Continental* (by Con Conrad and Herb Magidson, surely names to conjure with) until it was decided around the house that either I or the record would have to go.

Beecham used to call this kind of repertoire "Lollipops." Ormandy, it sometimes seems, devotes most of the playing time of the great Philadelphia Orchestra to it, and Kostelanetz, using every possible studio facility, fashioned a recorded sound for it that was unique in its time. But always it seems that the Pops gives the most real pleasure, whether they are playing Strauss or Lennon.

This omnibus "Greatest Hits" release is perhaps too much of a good thing, at least for me. After listening to all six records I felt like a weight watcher who had made a midnight raid on a chocolate factory. The arrangements are stupendously uniform and uniformly stupendous. When you finally reach "Greatest Hits of the '70s," in quadraphonic sound, you feel like a force-fed Strasbourg goose — which is to say, not all that comfortable. (The last album is the only new recording here, by the way; the Pops now records for Polydor.) There is no one particular album in this release that I can single out for recommendation. Your best guide may be to ask yourself whether you are a child of the Twenties, Thirties, Forties, and so on, and choose accordingly. With the exception of the Seventies album, which is flashily and beautifully engineered, they all *sound* pretty much alike. But then if you are a fan that doesn't matter.

We live in a time when instant put-downs pass for wisdom, invective for wit, and a one-to-one listening relationship with the recording artist is more important than the artist's ability. Fiedler and the Pops seem to me to be a wholesome throwback to the time when exuberance wasn't questioned, when you didn't have to worry that a July 4th firecracker might just be the sound of a gun firing, when a good time wasn't some-

thing that you had to feel guilty about. To scan the covers of these albums is a clue: they are completely hokey, stagey, and prop-filled. I'm sure Fiedler posed for all the photographs in one rushed day. But look at the expression on his face. Good God! The man seems to be having *fun!*

Reprinted from the October 1973 issue of Stereo Review, copyright © 1973 by Ziff-Davis Publishing Company.



Arthur Fiedler

GREATEST HITS OF THE 20s
highlighting
Star Dust; A Pretty Girl Is Like a Melody; Strike Up the Band; Deep in My Heart, Dear; Rhapsody in Blue (Earl Wild pianist).

GREATEST HITS OF THE 30s
highlighting
Jalousie; Deep Purple; September Song; Embraceable You; Smoke Gets In Your Eyes.

GREATEST HITS OF THE 40s
highlighting
Laura; Chattanooga Choo Choo; When You Wish Upon a Star; The Surrey with the Fringe on Top; It Might As Well Be Spring.

GREATEST HITS OF THE 50s
highlighting
Love Me Tender; Blue Tango; Mack the Knife; Seventy-Six Trombones; Gigi; Love Is a Many Splendored Thing.

GREATEST HITS OF THE 60s
highlighting
Aquarius; I Want to Hold Your Hand; Moon River; Hello, Dolly!; Never on Sunday; Those Were the Days.

GREATEST HITS OF THE 70s
highlighting
The First Time Ever I Saw Your Face; Everything Is Beautiful; Amazing Grace; Song Sung Blue; Popcorn.

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Also sprach Zarathustra (Steinberg)	DG/2530 160
Ein Heldenleben (Leinsdorf)	RCA/LSC 2641
STRAVINSKY	
Petrushka (Ozawa) }	RCA/LSC 3167
Firebird suite }	
The rite of spring (Thomas)	DG/2530 252
TCHAIKOVSKY	
Symphony no. 1 'Winter dreams' (Thomas)	DG/2530 078
Piano concerto no. 1 (Rubinstein/Leinsdorf)	RCA/LSC 3305
Romeo and Juliet (Abbado)	DG/2530 137
VERDI	
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and his willingness to give generously of his time and abilities have been of immeasurable help to the Boston Symphony. His resignation was reluctantly accepted by the Board.



Sidney Stoneman

At the same meeting, Mr Sidney Stoneman, Trustee, was elected to replace Mr Gardiner as Vice President. A graduate of Dartmouth College and of Harvard Law School, Mr Stoneman is Vice Chairman of the Board, Chairman of the Executive Committee and a Director of General Cinema Corporation. He is also a Director of Exeter International Corporation and of National Shawmut Bank. Among numerous other activities, he serves as President of Beth Israel Hospital, a Fellow of Brandeis University, a Trustee of Children's Hospital Medical Center and a member of the New England Steering Committee of the NAACP Legal Defense and Educational Fund. He and his wife, Miriam Helpern Stoneman, reside in Boston.

SYMPHONY HALL'S NEW PORTATIV ORGAN CONSOLE

A new one-manual small console, built by the E. M. Skinner Company of Newburyport, has been installed in Symphony Hall. Built from plans made by Berj Zamkochian, Boston Symphony organist, Roy Carlson, curator of the organs in Symphony Hall and at Tanglewood, and John Bolten, who designed and engineered its construction, the console will first be used in the performances of *Also sprach Zarathustra* on December 7 and 8. Capable of being used with the organs both here and at



Tanglewood, the console has a dynamic range that encompasses the softest stops and all the gradations up to full organ, a dynamic level equal to that of the full orchestra. Its features include a cable that allows placement anywhere on stage and a compactness that eliminates spatial problems. The console has 2,700 hand-wired connections, silver key contacts and gold contacts in the connecting plugs. There are 15,400 feet of special cable wire in the console and the cable connecting it to the organ chamber. Built of solid mahogany, the small console can be used in conjunction with the old four-manual console for the performance of works involving two organs. It is expected that the old console, which is badly worn out, will be replaced with a new four-manual console when funds become available.

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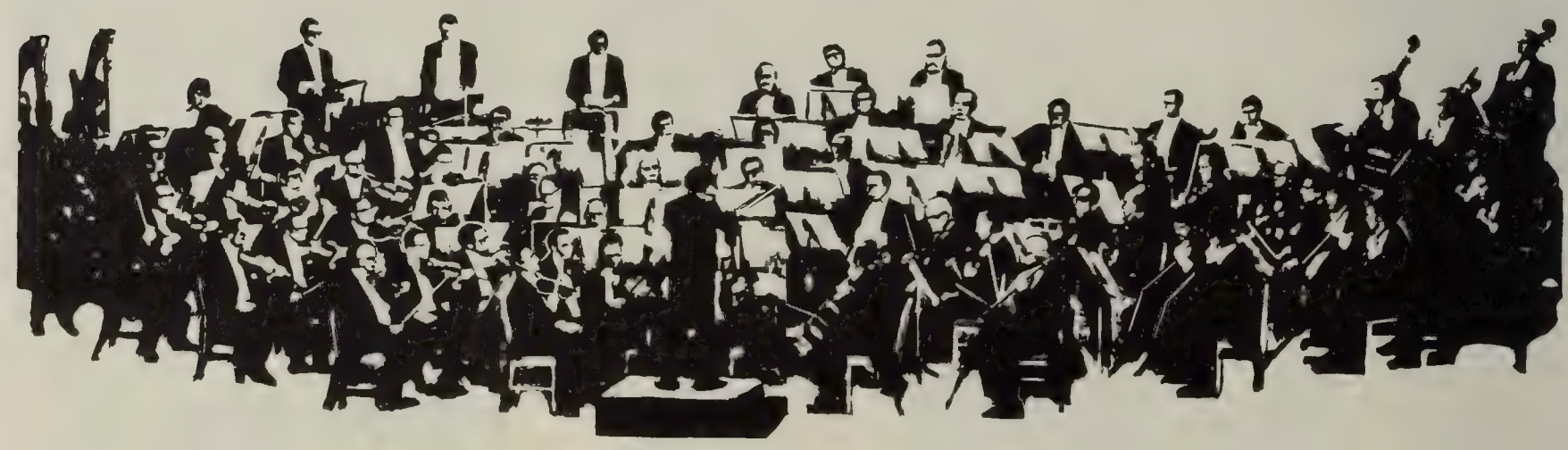


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Because of contemporary fashions, it is no longer necessary for the Boston Symphony to print the above notice in its programs, where it once appeared regularly. Coughs and rustling programs, however, are with us always, and Symphony Hall, which has one of the finest acoustics in the world, transmits these sounds with almost as much fidelity as it does musical sounds. A handkerchief can help to muffle the sound of a cough. As to the program, though we earnestly wish you to read it, we hope that you will do so with care. Patrons are urged to respect the feelings of their neighbors in these matters.



Derrick Te Paske



Derrick Te Paske

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COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

STAGE DOOR LECTURES



(left to right) Mrs Howard W. Davis and Mrs William C. Rousseau.



(standing) Mrs Roger Voisin; Mrs Anatole Haemmerle, Co-Chairman of the Stage Door Lectures; Mr Thomas W. Morris, Manager of the Boston Symphony Orchestra; Mrs Donald B. Sinclair. (seated) Mrs Frances Shufro; Mr and Mrs Joseph Silverstein;

The schedule of upcoming Stage Door Lectures is:

Series One	Series Two
February 15	December 7
March 8	February 8
	March 15

The remaining lectures will begin promptly at 12.15 instead of 12.30. If you are unable to attend, please remember to turn in your ticket by calling the Friends' Office (266-1348).

BOSTON SYMPHONY ORCHESTRA

COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

TOURS OF SYMPHONY HALL

The tours of Symphony Hall sponsored by the Council of Friends have become a popular means by which increasing numbers of symphony goers are enriching their knowledge of one of the world's finest concert halls. Built in 1900, Symphony Hall was designed by the architectural firm of McKim, Mead and White, who employed Professor Wallace C. Sabine of Harvard as their acoustical adviser. The building was one of the first concert halls to be constructed in accordance with the principles of acoustical science. The coffered ceiling, the leather seats, the rectangular shape of the hall, the horn-like shape of the stage — all of these were important elements of Professor Sabine's design, and they are but a few of the fascinating aspects of the building that are viewed and discussed during the Friends' tours of Symphony Hall.



Another facet of the hall which visitors find of particular interest is the transformation which occurs between the regular season and the pops season — the removal of the regular seats, the installation of tables and chairs, the repainting of the walls, all the things that help to achieve the gaiety and informal atmosphere of the pops season. The tours also afford glimpses of backstage facilities — the musicians' rooms, the Green Room, the elaborate broadcasting equipment, etc. Groups are shown the Orchestra's library, whose scores include the personal interpretive notes and markings of many of the great conductors, past and present. One of the highlights of the tour is a visit to the Casadesus Collection of Ancient Instruments, given by Friends of the Symphony in memory of Henry Lee Higginson, founder of the Orchestra. Here seventeenth and eighteenth century prototypes of the instruments used today may be seen.

Because of the Orchestra's ever widening television audience, the tours have become increasingly popular with visitors to Boston as well as with regular subscribers and area groups of the Council of Friends. In connection with the Orchestra's Youth Concerts, tours are also given for young people and for school groups. Many tour dates have already been set for this season. Anyone wishing to join one of these or anyone wishing to arrange for a group tour may do so by calling the Friends' office in Symphony Hall.



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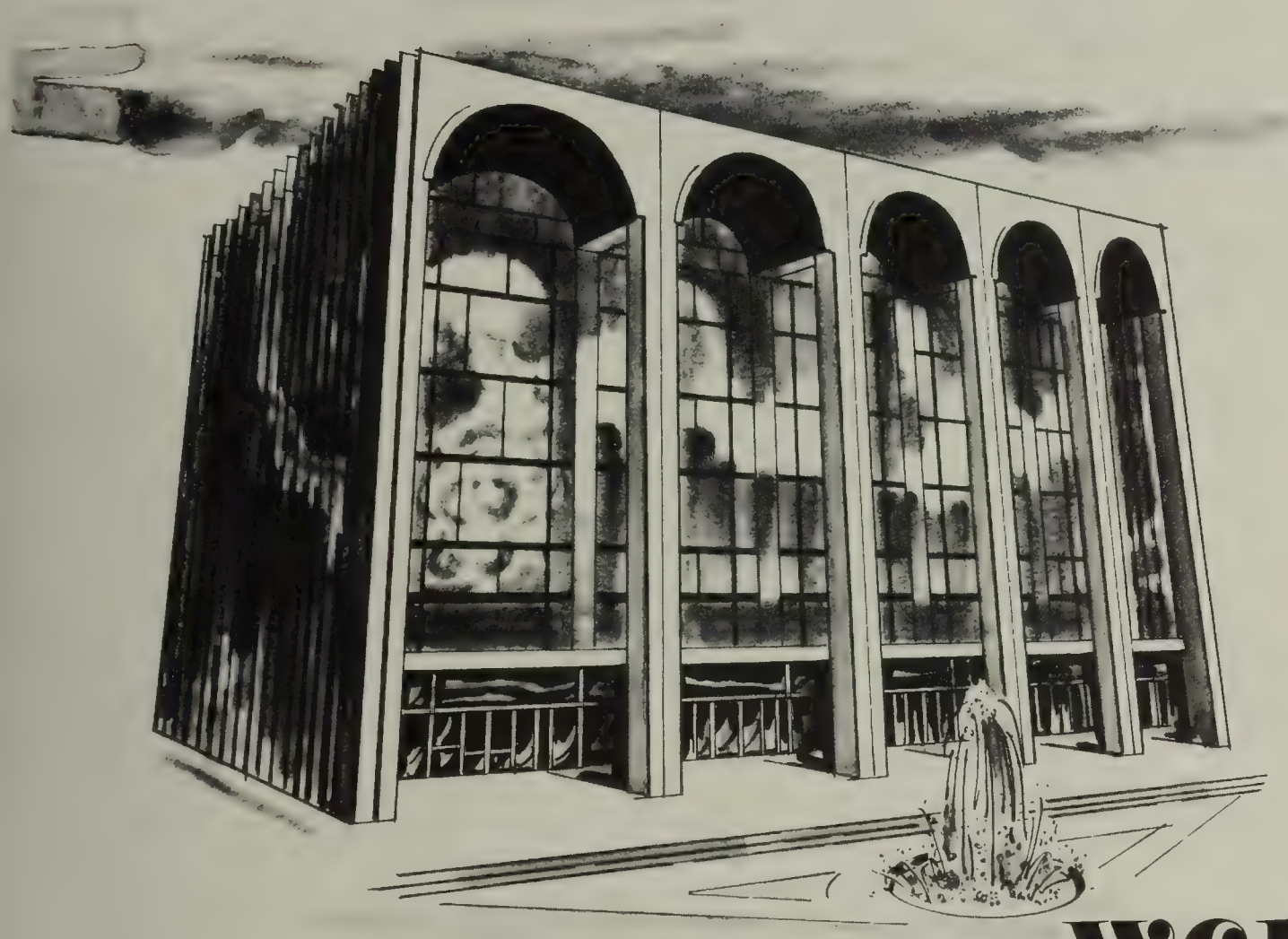
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SATURDAY RADIO SCHEDULE

DATE	OPERA	COMPOSER	TIME (E.S.T.)
1973			
Dec. 8	L'ITALIANA IN ALGERI	(Rossini)	2:00
Dec. 15	DIE ZAUBERFLOETE	(Mozart)	2:00
Dec. 22	RIGOLETTO	(Verdi)	2:00
Dec. 29	MANON LESCAUT	(Puccini)	2:00
1974			
Jan. 5	SALOME	(R. Strauss)	2:00
Jan. 12	CARMEN	(Bizet)	1:30
Jan. 19	SIMON BOCCANEGRA	(Verdi)	2:00
Jan. 26	TRISTAN UND ISOLDE	(Wagner)	1:00
Feb. 2	LES CONTES D'HOFFMANN	(Offenbach)	2:00
Feb. 9	OTELLO	(Verdi)	2:00
Feb. 16	LA BOHEME	(Puccini)	2:00
Feb. 23	DER ROSENKAVALIER	(R. Strauss)	1:30
Mar. 2	IL BARBIERE DI SIVIGLIA	(Rossini)	2:00
Mar. 9	I VESPRI SICILIANI	(Verdi)	2:00
Mar. 16	LES TROYENS	(Berlioz)	1:00
Mar. 23	DIE GOETTERDAEMMERUNG	(Wagner)	12:30
Mar. 30	MADAMA BUTTERFLY	(Puccini)	2:00
Apr. 6	L'ELISIR D'AMORE	(Donizetti)	1:30
Apr. 13	DON GIOVANNI	(Mozart)	2:00
Apr. 20	PARSIFAL	(Wagner)	1:00
Apr. 27	*TURANDOT	(Puccini)	1:30

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stagebill

VOL II, NO. 4 DECEMBER 1973

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Not everybody likes Christmas music. This fact must be recorded sorrowfully, even apologetically, but it remains a fact nonetheless. The English Puritans proscribed caroling, and drove it underground. Ebenezer Scrooge surely regarded it as humbug, along with all other seasonal occurrences. And George Bernard Shaw, who once made his living as a music critic, never ceased complaining about it. He once threatened to leave London because, he said, the only music he could hear was *Venite adoremus,* "more generally known as Ow, cam let Huz adore Im." On another occasion, he wrote: "Like all intelligent people, I greatly dislike Christmas . . . I shall fly from it all tomorrow or next day to some remote spot . . . where nothing worse can befall me than a serenade from a few peasants, or some equally harmless survival of medieval mummery, shyly proferred, not advertised, moderate in its expectations, and soon over."

Fortunately, such opinions appear not to have the least effect upon the great bulk of humanity, The prevalance of Christmas music is rivalled only by its variety. It ranges from simple ditties of a few moments' duration to three-hour choral masterpieces. It is set forth by all manner of instruments from a set of handbells to a full symphony orchestra. It has been created by some of the greatest composers the world has ever known, and also by simple people in many lands whose names are not known today–if they ever were.

Our own time has been no less prolific than others in bringing forth Christmas music. In fact, it has even produced a minor classic or two, if that term is not too strong a characterization for such contributions as *White Christmas* and *Rudolf the Red-Nosed Reindeer.* True, we have also come up with such items as *I Saw Mommy Kissing Santa Claus* and *All I Want for Christmas Is My Two Front Teeth* but you can't win them all, and besides, this is the season of forgiveness.

Most musical historians credit St. Francis of Assisi with the invention of popu-

by Herbert Kupferberg

lar, as distinguished from ecclesiastical, Christmas song. "To him . . . in his Song of the Creatures," writes that learned work, *Grove's Dictionary of Music and Musicians,* "we owe the beginnings of the popular hymns and carols apart from church music, designed to appeal to the masses."

Those same masses evinced such a taste for Christmas songs and carols that they sprang up in virtually all parts of Europe and took on a popularity which they have never lost. The French called them *noels*



Detail of a relief by Luca della Robbia

and the Germans *Weihnachtslieder;* scholars divided them up into such classifications as Nativity carols, Annunciation carols, Epiphany carols, and Shepherd carols. But technical distinctions and linguistic variations have made little difference to people who have sung and listened to them over the centuries, for their message has always been one of warmth, radiance and happiness. Not even the temporary Puritan ban on vocal good cheer in seventeenth-century England had more than a passing effect; when Charles Dickens in 1843 wrote a book imbued with the hope and happiness of the season, he called it, simply, *A Christmas Carol.*

Few musical forms blend the religious and the secular together so artfully, and in some cases so indistinguishably, as the carol. The well-known French song *Pour bien chanter Noel* began its life as a decidely non-liturgical number called *Pour bien chanter l'amour.* The sixteenth-century English *Boar's Head Carol* has no discernable religious connotations at all; in fact, it allegedly stems from the amazing escape of a student from a wild boar who attacked him in the woods. The lad is said to have survived by stuffing one of his school texts into the animal's jaws. Even minor miracles merit commemoration and the carol accordingly has been sung at Oxford every Christmas ever since.

Similarly, *God Rest You Merry Gentlemen* was a political song (with different words) in eighteenth-century Britain. *O Sanctissima,* a Latin hymn of the sixteenth century, had its origins in a Sicilian folk song. *Good King Wenceslas* has a melody going back almost to the Middle Ages, but the words about the kindly monarch were added around 1850. One of the most resounding of all Christmas songs is Mendelssohn's *Hark! the herald-angels sing!* But Mendelssohn intended it for a celebration of the 400th anniversary of the invention of printing by Johannes Gutenberg. If you don't believe it, try singing to the opening notes the words "Gutenberg, der deutsche Mann" – "Gutenberg, the German man"–which constituted the original text. The pedigree of many Christmas carols may not be impeccable, but then, they have always been songs of the people rather than of the aristocracy. And some, like *Stille Nacht, Heilige Nacht* by the Austrian Franz Gruber and *O Little Town of Bethlehem* by the Americans Phillips Brooks and Lewis Redner, were



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written expressly as Christmas songs, and have never been used as anything else.

Great composers have felt the allure of the season no less than ordinary mortals. One of the earliest purely instrumental works that still holds a place in the symphonic repertory is Archangelo Corelli's *Christmas Concerto*, published in 1714 as his Concerto Grosso in G minor, Op. 6, No. 8 with the subtitle *"fatto per la notte natale."* A lovely piece admired especially for its "pastorale" movement, it is only one of several examples of the type. Corelli's compatriots (and contemporaries) Torelli, Manfredini and Locatelli also wrote "Christmas Concertos" which still



Detail of a relief by Luca della Robbia

receive occasional performance.

It is in the area of vocal choral works that Christmas music has flourished most enquiringly, among professional composer no less than among their popular counterparts. A complete list of choral compositions appropriate to the season would last—as the saying goes—from here to Christmas. Included are powerful works by Palestrina, Victoria and Schuetz among the ancients, and Honegger, Britten and Messiaen among the moderns. Nor should one overlook Hector Berlioz's beautiful *L'Enfance du Christ* which, after almost a century of neglect, has been restored

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to a useful life in our own time.

But for the towering masterpieces of Christmas music one must turn to those twin masters of the Baroque, Johann Sebastian Bach and Georg Frideric Handel. Bach's *Christmas Oratorio* is a sequence of six church cantatas for the various holy days of Christmastide. Handel's *Messiah* probably is the most frequently performed full-length "Christmas" work ever written; yet it was composed in the summertime and performed for the first time in the spring.

That premiere in Dublin in April, 1742, was a charity benefit "for the relief of the Prisoners in the several Goals, and for the Support of Mercer's Hospital in Stephen Street, and of the Charitable Infirmary in the Inn's Quay." As a result, one contemporary critic described *Messiah* as a work that "fed the hungry, clothed the naked, fostered the orphan."

That, in a way, is what all of this season's music does. Whether it celebrates Christmas or Chanukah, whether it is performed by a great symphony orchestra and choir or by a small band of lusty amateurs, its effect invariably is to fill one with a sense of brotherhood and hope—perhaps best expressed for all time by St. Luke's account of the first Christmas carol ever sung:

And suddenly there was with the angel a multitude of the heavenly host praising God and saying, "Glory to God in the highest, and on earth peace, good will to men."

Herbert Kupferberg is an Associate Editor of *Parade* and Music Critic for the *National Observer.* His latest book, *A Rainbow of Sound: The Instruments of the Orchestra and Their Music*, a juvenile, will be published this fall by Charles Scribners' Sons.

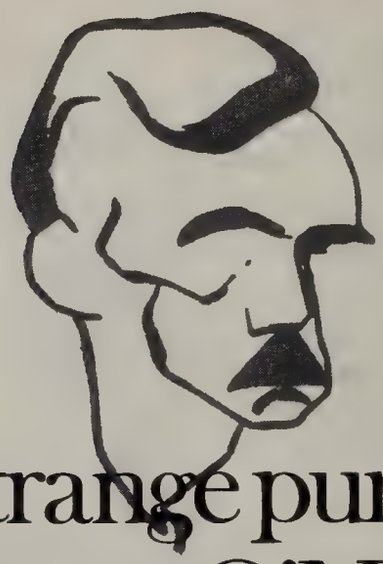
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The strange purity of Eugene O'Neill

Eugene O'Neill's "A Moon for the Misbegotten" opens in the Eisenhower Theater on December 5th. The production is directed by Jose Quintero and stars Jason Robards and Colleen Dewhurst with Ed Flanders.

What does the title of Eugene O'Neill's last play *A Moon for the Misbegotten* mean? The father, Phil Hogan, a poor farmer and a widower has had three no account sons who have abandoned him and a daughter whom he cherishes but who he fears will never find a husband because she is oversized, muscular and rough-tongued. She falls in love with James Tyrone who, because of the unfortunate circumstances of his home life as a youth has become a wastrel and an alcholic, a cynic. All are "misbegotten" if not altogether shattered. Yet each is a romantic at heart. "Let's sit down where the moon will be in our eyes and we'll see romance, and their longing is all the more keen because they are "misbegotten."

O'Neill wrote the play in memory of his brother James. He is called Tyrone in this play as he was named James (or Jamie) Tyrone in *Long Day's Journey Into Night.* The character is objectively authentic, truthful biography. But it takes on a special poignancy in the later play because, though quite a different person, O'Neill saw much of his own inner struggle and sorrow in his brother. Symbolically they are the same human being. *A Moon for the Misbegotten* is a variant on the theme of most of O'Neill's work—especially his later plays: *A Touch of the Poet, The Iceman Cometh, Long Day's Journey Into Night* and even the one-act play *Hughie* —all of them written between 1935 and 1943.

They are all centered on disappointed dreamers. All are about people suffering loneliness and in one way or another trying to heal the ache of that worst of conditions. The particular origin of the malady is dramatized in the autobiography of *Long Day's Journey Into Night*—a probing to the core and secret which haunted throughout his life. *(Continued on page 23)*

by Harold Clurman


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MALCOLM FRAGER, *Pianist*

BRAHMS — Quartet in G minor for Piano and Strings, Op. 25
(Arranged for Orchestra by Arnold Schoenberg)

Allegro
Allegro ma non troppo
Andante con moto
Rondo alla Zingarese

Intermission

*BRAHMS — Piano Concerto No. 2 in B flat, Op. 83

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Allegro appassionato
Andante
Allegretto grazioso

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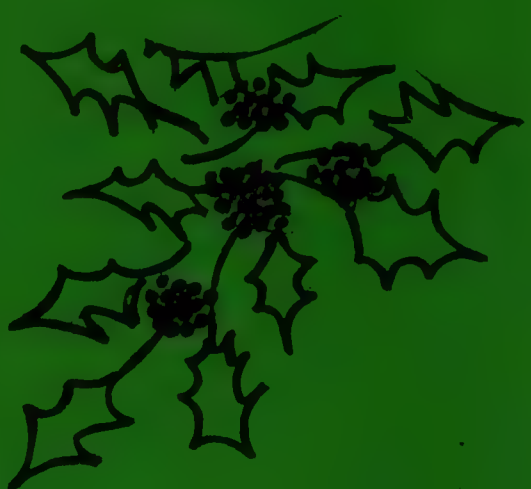
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Vienna Choir Boys	Sun., Jan. 6, 3:00 p.m.
Stuttgart Chamber Orchestra Karl Munchinger, Conductor	Sun., Jan. 13, 3:00 p.m.
Warsaw Philharmonic Stefan Rowicki, Conductor	Fri., Jan. 18, 8:30 p.m.
* **Artur Rubinstein,** Pianist in recital	Sat., Jan. 19, 8:30 p.m. D.A.R. Constitution Hall
James Levine, Pianist **Lynn Harrell,** Cellist in joint recital	Sun., Jan. 20, 3:00 p.m.
Fred Waring	Sun., Jan. 20, 8:30 p.m.
St. Louis Symphony Walter Susskind, Conductor	Fri., Jan. 25, 8:30 p.m.
Paul Taylor Dance Company	Fri., Jan. 25, 8:30 p.m. Sat., Jan. 26, 8:30 p.m. Lisner Auditorium, G.W.U.
Marie-Francoise Bucquet Piano Recital	Sat., Jan. 26, 3:00 p.m.
"Tamburitzans" Internationally-known folk festival from Duquesne University	Sat., Jan. 26, 8:30 p.m.

FEBRUARY

"Ambakaila" Trinidad Carnival Ballet & Steel Band	Fri., Feb. 1, 8:30 p.m.
* **Leontyne Price,** Soprano in recital	Sun., Feb. 3, 3:00 p.m.
Jose Limon Dance Company	Fri., Feb. 8, 8:30 p.m. Lisner Auditorium, G.W.U.
Andres Segovia, Guitarist	Sat., Feb. 9, 8:30 p.m.
Vasso Devetzi, Pianist in recital	Sat., Feb. 9, 3:00 p.m.
Vladimir Ashkenazy, Pianist in recital	Sun., Feb. 10, 3:00 p.m.
Awaji Puppet Theatre **of Japan**	Sun., Feb. 10, 8:00 p.m. Lisner Auditorium, G.W.U.
Cleveland Orchestra Lorin Maazel, Conductor	Fri., Feb. 15, 8:30 p.m.
Cleveland Orchestra Lorin Maazel, Conductor	Sat., Feb. 16, 8:30 p.m.
* **Maria Callas,** Soprano **Giuseppe di Stefano,** Tenor	Sun., Feb. 24, 8:00 p.m. D.A.R. Constitution Hall

MARCH

Andre Watts, Pianist in recital	Fri., Mar. 1, 8:30 p.m.
Murray Perahia Piano recital	Sat., Mar. 2, 3:00 p.m.
Carlos Barbosa Lima Classical Guitar	Sun., Mar. 3, 7:30 p.m. Smithsonian Natural History Museum Aud.
* **Cincinnati Orchestra** Thomas Schippers, Conductor Shirley Verrett, Mezzo-Soprano	Sat., Mar. 2, 8:30 p.m.
Royal Tahitian Dance **Company**	Sun., Mar. 3, 8:30 p.m.
Denver Symphony Brian Priestman, Conductor John Ogdon, Piano Soloist	Fri., Mar. 8, 8:30 p.m.
Netherlands Wind Ensemble	Sat., Mar. 9, 8:30 p.m.
Renata Tebaldi, Soprano in recital	Sun., Mar. 10, 3:00 p.m.
The Alvin Ailey City **Center Dance Theatre**	Mar. 12, 13, 14, 15, 16, 17 8:00 p.m. Sun., Mar. 17, 2:00 p.m.
Peter Nero, Pianist, with Combo	Fri., Mar. 15, 8:30 p.m.
Guarneri Quartet William Masselos, Piano Soloist	Sat., Mar. 16, 3:00 p.m.
Carlos Montoya Flamenco Guitarist	Sat., Mar. 16, 8:30 p.m.
Detroit Symphony Orchestra Andre Previn, Conductor	Sun., Mar. 17, 3:00 p.m.
Boston Symphony Orchestra Seiji Ozawa, Conductor	Mon., Mar. 18, 8:30 p.m.
Alfred Brendel, Pianist in recital	Sun., Mar. 24, 3:00 p.m.
Festa Brazil **Folk Dance Company**	Sat., Mar. 30, 8:30 p.m.
Jess Thomas, Tenor in recital	Sun., Mar. 31, 3:00 p.m.

APRIL

Milwaukee Symphony Kenneth Schermerhorn, Conductor Gary Graffman, Piano Soloist	Fri., Apr. 5, 8:30 p.m.
Dancers of the Ivory Coast Authentic and spectacular Company of 45 from West Africa	Sat., Apr. 6, 8:30 p.m.
Dietrich Fischer-Dieskau, Baritone in recital	Fri., Apr. 19, 8:30 p.m.
Guarneri String Quartet	Sat., Apr. 20, 3:00 p.m.
Leon Bates, Piano recital	Sat., Apr. 27, 3:00 p.m.
Rod McKuen Popular Singer, Composer and Poet	Sat., Apr. 27, 8:30 p.m. D.A.R. Constitution Hall
Rudy Perez Dance Theater	Sat., Apr. 27, 8:30 p.m. Lisner Auditorium, G.W.U.
English Chamber Orchestra Pinchas Zukerman, Conductor & Violin Soloist	Sun., Apr. 28, 3:00 p.m.

MAY

* **Chicago Symphony Orchestra** Georg Solti, Conductor	Fri., May 3, 8:30 p.m.

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Notes on the Program

Quartet in G minor for Piano and Strings, Op. 25

JOHANNES BRAHMS
ARNOLD SCHOENBERG

Brahms was born in Hamburg on May 7, 1833; he died in Vienna on April 3, 1897. The G-minor Piano Quartet, completed in 1861, was first performed in Hamburg on November 16, 1861, when Clara Schumann was the pianist.

Arnold Schoenberg was born in Vienna on September 13, 1874; he died in Los Angeles on July 13, 1951. His orchestration of the Piano Quartet, completed in Hollywood on September 19, 1937, received its first performance under the leadership of Otto Klemperer at a concert of the Los Angeles Philharmonic on May 7, 1938.

Brahms, from the age of twenty-four, spent portions of three seasons at the Court of Prince Leopold of Lippe-Detmold. This, his only residential paid position, was far from onerous, even though in the autumn of 1860 the restless and independent nature of Brahms demanded its freedom. At Detmold the presence of Brahms was required only from September through December. His duties were to conduct the Court Choral Society and occasionally the Court Orchestra of forty-five musicians, to play the piano when needed, and to give piano lessons to the Princess Frederike of Lippe-Detmold. The friendly courtesy by which he was surrounded tempered somewhat his impatience with the rather punctilious etiquette of the courtly routine. On the whole, Brahms derived much from his sojourn at Lippe-Detmold. For the first time he could concern himself with writing music for chorus or chamber groups with the assurance of being able to try it out forthwith. His two serenades, which were his first orchestral works, were the product of Lippe-Detmold, as were (in sketch form at least) his three quartets for piano and strings.

Brahms gave to his friend, Clara Schumann, her first inspection of the G-minor and A-major Quartets in July 1861, sending the music from Hamburg, where he was working on them. Mme Schumann's letter of acknowledgment shows that she had received only the first two movements of the G-minor Quartet and the Scherzo of the A-major Quartet. The date "September, 1861" inscribed on the last page of the G-minor Quartet would show that there was still a month or so of work to follow — if not of composition, at least of revision. Mme Schumann, whom Brahms had characteristically instructed to keep the new manuscripts for only a short time, found herself reduced to giving her "first impressions." "There is much in the first movement of the G-minor Quartet," she wrote, "that I like, and much that I care for less. The first part seems to me too little G minor and too much D major, and I think that owing to the lack of the former it loses in clarity." She went on to spell out her objections, but of the second movement, "a piece after my own heart," she had only praise.

Her adverse opinion of the first movement persisted, for when she had played at the first performance of the Quartet at the Wörmer Hall in Hamburg, she wrote in her diary: "I was frightfully nervous; it may have been anxiety about the quartet, which I had so much at heart. The fiddlers scratched away or slept, although I put my whole heart into it. The last movement took the audience by storm. The quartet only partially satisfies me; there is too little unity in the first movement and the emotion in the *Adagio* is forced, without really carrying me away. But I love the *Allegretto* in C minor and the last movement."

This concert by the Boston Symphony Orchestra is played in honor of the following Benefactors, Sponsors, Patrons and Donors of the Washington Performing Arts Society whose support makes such events possible: Mrs. Robert Low Bacon, Dr. Theodore R. Bledsoe, Mr. & Mrs. Philip W. Bonsal, Mr. Stuart M. Elsberg, Mr. Albert J. Feigen, Miss Ann H. Hyde, International Business Machines Corporation, Mr. & Mrs. Benjamin R. Jacobs, Mr. & Mrs. Sol M. Linowitz, Mr. & Mrs. Malcolm R. Rudolph.



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AMERICAN EXPRESS

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Brahms' "Fifth Symphony" is how Schoenberg once described his orchestral transcription of the G-minor Piano Quartet. The public has yet to share Schoenberg's estimate of his own handiwork, but the public has had but little opportunity to judge: performances are scarce, if not rare, and the score was not even published until recently. In a letter to Alfred Frankenstein, music critic of the San Francisco Chronicle, Schoenberg once listed his reasons for orchestrating the Quartet. They were: "I like this piece. It is seldom played. It is always very badly played, because the better the pianist, the louder he plays and you hear nothing from the strings. I wanted once to hear everything, and this I achieved." It was his intention, he said, to remain strictly in the style of Brahms, "and not to go farther than he himself would have gone if he lived today." Citing his fifty years of thorough acquaintance with Brahms' style and his principles, he said that he knew how this music should sound, and that he had only to transpose this sound to the orchestra, adding, "and this is in fact what I did."

For his orchestra, Schoenberg chose the following instrumentation: three flutes (third doubling piccolo), three oboes (third doubling English horn), clarinet in E flat, clarinet in B flat, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, glockenspiel, xylophone, triangle, tambourine, snare drum, cymbals, bass drum and strings.

—HARRY NEVILLE

Piano Concerto No. 2 in B flat, Op. 83

JOHANNES BRAHMS
(1833-1897)

"It is always a delight to me," wrote Dr. Billroth, "when Brahms, after paying me a visit, during which we have talked of indifferent things, takes a roll of manuscript out of his overcoat pocket and says casually: 'Look at that and write me what you think of it.' "

An incident of this sort happened in the late summer of 1881, at Pressbaum, near Vienna, where the composer had chosen summer quarters, and where he gave his friends a glimpse of his latest score, completed that season. The manuscript which Brahms sent Brillroth on July 11, with the words "a few little pianoforte pieces," cautioning him, by the way, to keep them to himself and to return them as soon as possible, was nothing less than the Second Piano Concerto in B flat. He had written to Elisabet von Herzogenberg four days earlier — "I don't mind telling you that I have written a tiny, tiny pianoforte concerto with a tiny, tiny wisp of a scherzo. It is in B flat, and I have reason to fear that I have worked this udder, which has yielded good milk before, too often and too vigorously." "How very nice of you, my dear, good Friend," answers the grateful Elisabet, "to take up your pen again immediately! I have to thank you doubly since you had such good news to send of a tiny, tiny piano *Konzerterl* with a tiny, tiny *Scherzerl,* and in B flat — the true and tried B flat!"

The "tiny, tiny pianoforte concerto," which Miss Florence May modestly refers to as of "quite unusual dimensions," still has no rival among concertos in largeness of design. The "tiny wisp of a scherzo"



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was nothing less than the *Allegro appassionato* which, inserted between the first movement and the *Andante,* gave the work the four-movement aspect of a symphony, and caused Hanslick to call it a "symphony with piano *obbligato.*" Later analysts have been careful to add that while Brahms has gone his own way in juxtaposing the piano and orchestral parts, he has faithfully maintained structural concerto tradition in the order of setting forth his themes.

To Brahms, the making of a piano concerto was a serious matter. Twenty-two years had passed since his First, in D minor, had been introduced. Another one would have been eminently serviceable to him on his many concert tours as pianist, particularly since the First, after its original fiasco, had never been received by the public with open arms, even in the more devoted "Brahms" towns. But the Brahms who had firmly established him fame with the First and Second Symphonies approached again the vexed problem of a piano concerto — entirely without haste.

It was in April 1878, during Brahms' first journey in Italy, that, according to the testimony of his companion, Dr. Billroth, the Concerto first began to take shape in his mind. Brahms, so Billroth tells us, completely succumbed to the Italian spring, visited Rome, Naples, Sicily, and was "charmed with everything." Returning in May to Pörtschach, the lovely spot on the Carinthian Wörther See which also gave birth to two scores of special melodic abundance — the Symphony in D major and the Violin Concerto, Brahms put his sketches upon paper. Three years later, the spring once more called Brahms to Italy. He returned to his beloved haunts and sought new ones in Venice, Florence, Pisa, Siena, Orvieto, Rome, and again Naples and Sicily. He returned to Vienna on May 7, (his forty-eighth birthday), and on May 22 sought refuge at the villa of Mme Heingartner in Pressbaum near by, presumably for the completion of two scores: a setting of Schiller's *Nänie,* and the Concerto. It was on July 7 that he quietly told his intimately favored Elisabet that he had a concerto for her to see. —JOHN N. BURK

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Continued on page 37A.

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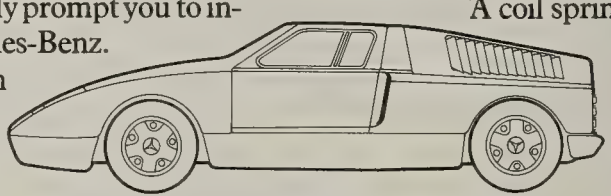
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Continued from page 14

James O'Neill, James and Eugene's father, came to America as an immigrant from Ireland. His existence was dogged by poverty. Despite the adversity of these beginnings he trained himself as an actor: the theatre became his dream, his passion, a veritable religion. He achieved stardom in a great box-office success—*The Count of Monte Cristo*—which he took to be a protection against enduring the hardships of his early days. He devoted himself to this theatrical "gold mine" till there was no other part he could or would be allowed to play. Unknowingly and unwittingly he betrayed his dream. It was too late when he discovered how and why this had happened.

His sons James and Eugene scorned their father as a miser. They despised the play that brought him prosperity and never realized what caused the old "skinflint" to be so maniacally eager to insure security for his family and himself. What was much worse, the two sons believed their father's parsimony was the cause of their mother, whom they adored, having become a drug addict. They were thus estranged from their father and bereft of their mother's care. This deprivation wrecked both sons, James entirely—Eugene saved himself finally through his writing. Throughout their lives the two brothers were tormented by the heavy burden of their tragic past. That is why Eugene identified himself so closely with Jamie.

In *A Moon for the Misbegotten* we see Tyrone in the final stages of his decline. It is not his sorry state, however, that moves us, but his deep desire to redeem himself through a vision of and an attachment to a purity which his mother once represented for him. He is reaching for the "moon." It is the effort of the romantic to attain a perfection forever beyond his grasp. His hope that somehow he may yet achieve the desired goal lends

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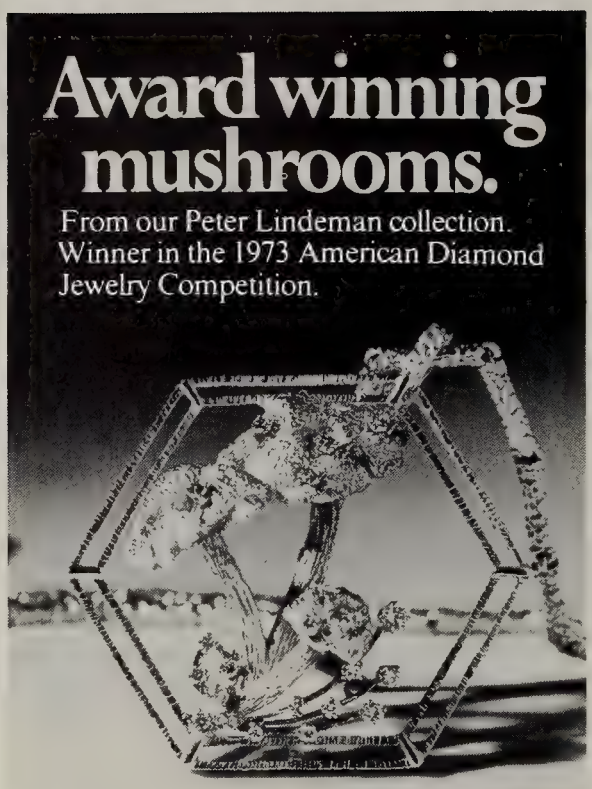
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him tenderness, but his failure makes him resentful of himself and of life.

In *Long Day's Journey* the mother, lost in a narcotic haze, is last seen looking for the wedding dress of happiness from which her subsequent life made her fall. It is that same innocence or purity which O'Neill himself always sought, always missed. He cursed himself and life for not being able to find or recover it—except in sudden flashes, in brief moments of ecstasy, often in cleansing contact with the sea, sometimes in love.

The romantic remains one forever no matter what the facts of life do to disillusion him. If destiny denies or belies his hope, he hides the knowledge of this from himself and others. He weaves impossible fantasies, he beguiles himself with prophecies of future contentment, he becomes an inspired liar. We see the pattern work itself out in *The Iceman Cometh* in which O'Neill presents a group of derelicts who tell themselves and each other that some day soon they will free themselves from their sunken and drunken state. It is the "pipe dream" they need to exist.

The contradiction and conflict between the yearning for purity (free and beautiful) and the growing awareness that the dream is doomed causes constant reversals of feeling in nearly all the most important of O'Neill's characters. Moments of kindness and exaltation are always followed by anguish and bitter accusation and back again to forgiveness and understanding. That is why there is so much bickering and denunciation among the characters, and then so much apology and compassion for one another. Each person in these plays fancies him or herself on the verge of redemption and grows lyric with a sense of already having gained it only to fall back into a state of wretched despondency filled with self-loathing or vindictive spite.

The world of O'Neill is a galaxy of lone-

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ly people: even when they imagine themselves or are in fact strong. (It takes a Lazarus in O'Neill's *Lazarus Laughed,* raised from his grave, to sound a note of triumphant joy.) O'Neill's people are all the more lonely because they are imbued with an ideal, a dream of bliss which for one reason or another always eludes them. Yet, for all their sorry fates, they are never sordid: they possess dignity through their hopes and dreams, which are nothing less than a quest for purity. That is why O'Neill, who always felt the oppression of existence (dramatized in all but one of his plays—*Ah, Wilderness!)* also believed that facing life even in its tragedy is a purifying, an exalting experience and that *tragic drama* is never unhappy. The understanding of ourselves in the context of humanity's total destiny—which is what art on its highest levels provides—uplifts our spirit, and even within darkness, spreads its own light and leads to grandeur.

Josie in *A Moon for the Misbegotten* is the "mother" figure the O'Neill brothers have always sought. She is the purity which hides itself, shy of its very identity and like so many of O'Neill's characters, literally or figuratively masked. Thus, *A Moon for the Misbegotten,* for all its imprecations and negations, is a romance, a drama of people seeking each other and indeed finding one another in one strange moment of truth. Though they falter and perhaps ultimately fail, there is purity and love in them which they communicate to one another—and to us who share in their magic transformation.

Harold Clurman is a leading American director and critic, who directed the first production of Eugene O'Neill's *A Touch of the Poet.*

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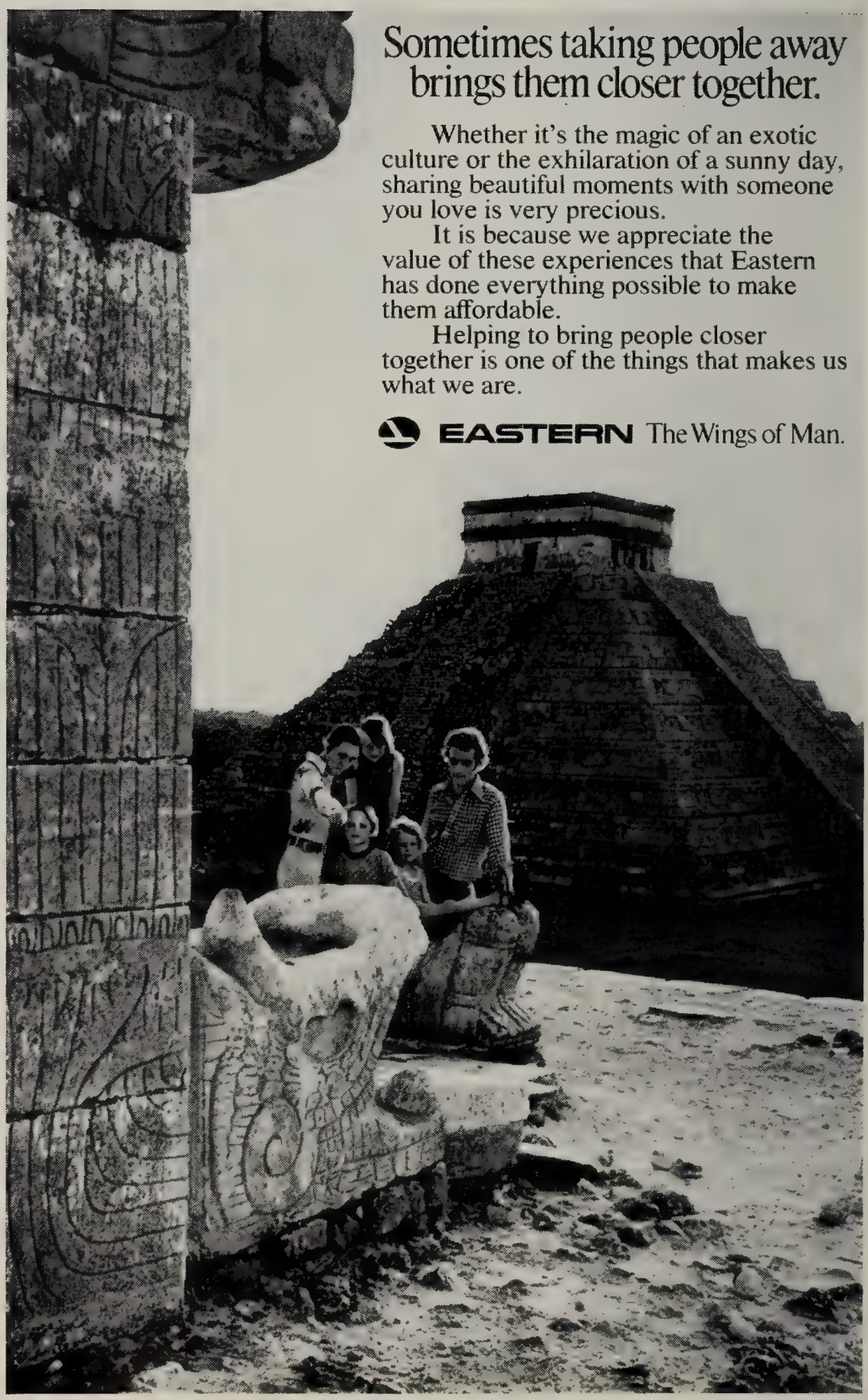
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Children are very, very polite!

It is a common article of faith among adults that children are honest. Pure adult ignorance, that. In actuality, children are polite, very polite. And in the matter of children's theatre, they are scrupulously polite. I have never met a child who wasn't an acute critic of all forms of entertainment perpetrated in his name. But try getting one to admit it! They are amazingly kind to us, children are, and clever enough to sense our eagerness for them to enjoy the plays and puppet shows and Saturday outings which we so carefully plan for them. Being diplomatists, and pragmatists ever, they weigh the pleasures of the theatre-going ritual itself, extract the moments of genuine enjoyment from the theatrical event, give us a few extra points for our loving intentions —and assure us that they've had a ball.

Don't believe it. Children are the most exploited audience in the country. Surrounded by the most plentiful and sophisticated entertainment in the history of children's theatre, they are powerless over the quality and character of that plentitude. For the fact is, children's theatre is in a dismal state, so awful it would melt any kid's braces.

George Cruikshank's illustration "Behind the Scenes," for *Punch and Judy,* London 1873.

This past summer, the Critics Institute of the Eugene O'Neill Memorial Theatre Center sponsored a symposium on children's theatre, during which enlightening sessions most of the problems of that business (yes, it is!) were cogently summarized. There professionals working in the field joined the critics in laying bare every deficiency plaguing children's theatre today—from the patronizing tolerance of professional critics to the frustrating reluctance of consequential writers, composers, directors, and designers to enter this neglected field. It was enough to make any parent suicidal, were it not for the enormously heartening evidence that all this breast-beating self-analysis indicated a growing resolution for real action.

Change is definitely in the wind, and it is taking a number of fascinating forms. The most important, although also the most difficult to document, is a new awareness that a child is not a deficient adult but a whole individual with a keen mentality, sharp perceptions, and a robust sense of humor. Americans can be such prigs when it comes to art. So easily inti-

by Marilyn Stasio

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ARGENTINA—a brass sculpture by Libero Badii and two oil paintings by Raquel Forner for the box tier of the Opera House.

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AUSTRIA—a crystal chandelier in the Opera House and additional light fixtures.

BELGIUM—mirrors for the Grand Foyer, for the box tier lobby of the Opera House and for other areas.

CANADA—the stage curtain for the Eisenhower Theater.

DENMARK—furnishings for a Center lounge.

FINLAND—chinaware for the Gallery and the Promenade restaurants.

FRANCE—two tapestries by Henri Matisse and two sculptures by Henri Laurens for the box tier lobby of the Opera House.

GERMANY—bronze panels sculptured by Jurgen Weber placed along the Entrance Plaza.

GREAT BRITAIN—a sculpture by Dame Barbara Hepworth for Concert Hall box tier.

INDIA—twenty specially designed planters for the Grand Foyer, Hall of Nations and Hall of State.

IRAN—two identical silk and wood rugs especially designed and made in Nain for the South Lounge of the Opera House.

IRELAND—Waterford crystal chandelier with four matching sconces for the South Lounge of the Opera House.

ISRAEL—artworks and complete furnishings for the Concert Hall lounge.

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JAPAN—the Opera House stage curtain.

NORWAY—eleven crystal chandeliers for the Concert Hall.

PAKISTAN—two rugs designated for use in the lounges of the Eisenhower Theater.

PORTUGAL—ceramic tiles created by Mario Silva for planters in the South Gallery of the Roof Terrace.

SPAIN—two tapestries reproduced from original paintings by Goya for exhibition in the South Lounge of the Opera House.

SWEDEN—eighteen crystal chandeliers for the Grand Foyer.

SWITZERLAND—a sculpture by Willy Weber for the Concert Hall lobby.

THAILAND—Thai silk for furnishings.

TUNISIA—reproduction of a third century mosaic.

TURKEY—four porcelain vases designed by Professor Muhsin Demironat.

YUGOSLAVIA—tapestries by Jagoda Buic and Matefa Rocici.

mated by what we fancy the high-minded functions of "serious" art, we so often forget that art "uplifts" us, all right—but through delight. We'd never give up the element of delight in our own theatre, but we're skeptical about its value in children's theatre. Now, we seem to be emerging from a bleak period in which a preoccupation with the "instructional" nature of theatre for children accounted for some of the dreariest entertainment imaginable.

Ironically, considering the magnitude of its many other sins against kids of all ages, television is in the vanguard of this healthy trend toward restoring laughter to children's programming. *Sesame Street* and *The Jackson Five* are perhaps the most obvious examples of shows which have proved that humor is not incompatible with education in children's programming. It is my unorthodox theory that the new humor wasn't intended for the children at all, when it was first introduced, but was thrown in to amuse eavesdropping parents and placate their wrath at the state of children's t.v. I think it was to everybody's amazement when the kids turned out to appreciate the humor more than anyone. There are still two sets of standards about laughter in t.v. programming, but at least the kids are getting theirs. Ask a parent why he himself enjoys such popular shows as *Liddsville* and *Pufnstuf* and he'll probably mention the wittiness of the "bad hats"—each little villain modeled on a recognizable grownup villain from our popular culture—or the sly fun of Witchie-Poo singing "I'm the Loneliest Witch in Town," a clever torch-number parody of an adult blues number. But this is sophisticated stuff, this grown-up humor of double-entendre and camp witicism, and the kids couldn't care less. Shows that genuinely appeal to children have an additional level of humor, the pure fun of amusing characters, inventive-

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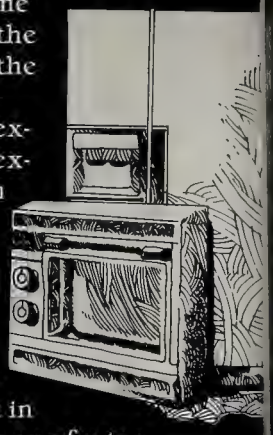
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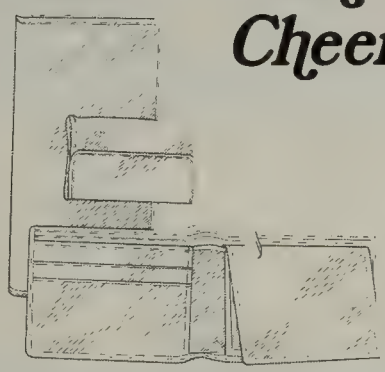


ly drawn and thrown into imaginative adventures which may only be ludicrous but must always be exciting.

It took a long time dawning, this enlightened consciousness that children can absorb and enjoy and learn from theatre that challenges their intellects, their emotions, and their funny bones. But now that it has, the inevitable next step is the awareness that children's theatre and adult theatre are not two distinct genres, but two sides of the same coin—if only somebody would dare to flip it. I would go so far as to say that the only real distinction is the obvious one of subject matter, and that all other distinctions of presentation and purpose are purely superfluous differences. It's as plain as the nose on the Nutcracker's face, but adults still seem to be awed by the mysteriousness of the child, believing his world to be so special and so private that he needs a unique kind of theatre utterly separate from adult theatre. Given this hardly subtle prejudice, it is especially heartening to find that a hefty portion of the Kennedy Center's special holiday program for children consists of ballet, opera and choral music traditionally categorized as adult fare. The more enterprising parents among us have probably been treating their children anually to the delights of *The Sleeping Beauty* and the *Nutcracker*, but it is a bit of an inspiration to recognize that there are many more classic operas and ballets—and *The Barber of Seville* and *Tales of Hoffman* are wonderful choices—intrinsically fascinating to children. Once we dismiss the antediluvian notion that "serious theatre art" is the exclusive territory of adults, while "entertainment" is the proper stuff for restless children, a new world of theatre magic opens up for young audiences.

By this same token, it is encouraging to find that foundations are now funding top professionals of adult theatre to create new works for children's theatre.

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Theatre companies, too, like the enchanting Bil Baird Marionettes and Vinnette Carroll's exciting Urban Arts Corps, are actively recruiting the writing, composing, designing, and directorial talents of theatre professionals who have had no experience in children's theatre (and who are thereby innocent of any notion that they must create "differently" for this "special" kind of theatre).

So far, we've been considering only what might be called "spectator" theatre, formally mounted productions designed for passive viewing. Traditional theatre. But there are inroads being carved into a more unconventional type of theatre for children. Call it improvisational or participation theatre, but recognize that a number of first-rate companies are experimenting with audience-involvement in a big way.

In the case of the community-based theatres, participation theatre is an outgrowth of another positive direction in children's theatre, the communal creation of theatre by parents and children working together. Interestingly enough, that wonderfully considerate politeness children so often extend to professional children's theatre is no longer operative here. The minute a child has a personal creative hand in a neighborhood production, he suddenly becomes a highly articulate critic of the theatre. Mommy blew her lines; Daddy missed a light cue; cousin Brenda fell off the stage. But he, of course, was marvelous. Some critic.

Marilyn Stasio is theatre critic for *Cue Magazine* and author of *Broadway's Beautiful Losers.*

To comply with the Presidential directive on the conservation of energy all thermostats in the Kennedy Center have been lowered to 68 degrees Farenheit. In addition to reducing the heat, most of the architectural lighting has been eliminated including all landscape lights and half of the lights on the building's exterior. The four fountains have been deactivated for the duration. And, as visitors will readily note, normal lighting in the public areas, such as the Grand Foyer, has been reduced by fifty percent.

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Michael Tilson Thomas, Music Director of the Buffalo Philharmonic Orchestra and Principal Guest Conductor of the Boston Symphony Orchestra, studied with Ingolf Dahl and John Crown at the University of Southern California, where he received the Bachelor of Music and Master of Music degrees. Conductor of the Young Musicians Foundation Debut Orchestra in Los Angeles for four years, he was also during three of those years conductor and pianist at the Monday Evening Concerts, at which he presented premiere performances of music by Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl, among others. Michael Tilson Thomas was associated during this period with Gregor Piatigorsky and Pierre Boulez, serving as pianist in Piatigorsky's masterclasses, preparing the orchestra for the Heifetz-Piatigorsky concerts, and as assistant conductor to Boulez at the 1966 Bayreuth Festival and the 1967 Ojai Festival. During 1968 and 1969, he was Conductor of the Ojai Festival. A conducting fellow of the Berkshire Music Center at Tanglewood during 1968 and 1969, Michael Tilson Thomas conducted the premiere of Stanley Silverman's *Elephant Steps,* and was awarded the Koussevitzky Prize in conducting. The three following summers he was on the faculty of the Berkshire Music Center. During October 1969, one month after becoming Assistant Conductor of the Boston Symphony, at a moment's notice he replaced William Steinberg when he became ill during the Orchestra's tour to New York. At the season's end, having conducted more than thirty concerts, he was named Associate Conductor. He was appointed one of the Orchestra's two Principal Guest Conductors in February 1972. During the past two years Michael Tilson Thomas has conducted many of the major orchestras in this country, and in Europe and Japan. During the 1972-1973 winter season he returned for guest engagements with the Israel Philharmonic, the London Symphony, the New Philharmonia, and the New York Philharmonic, with which he began his first season as Music Director of the nationally televised "Young People's Concerts." He also made his debut with the Lincoln Center Chamber Music Society, began his second year with the Buffalo Philharmonic, assumed the position of Visiting Adjunct Professor of Music at the State University of New York in Buffalo, and continued to direct the Boston Symphony's innovative Spectrum Concerts, which he created.



Malcolm Frager, who has appeared with the Boston Symphony Orchestra on many occasions in Boston, New York and at Tanglewood, was soloist with the St. Louis Symphony at the age of ten. During his teens he studied in New York with Carl Friedberg, and made his debut at Town Hall before he was twenty. He won several important musical prizes while he studied languages at Columbia University, where he graduated *magna cum laude.* In 1959 Malcolm Frager won the Leventritt Award in New York, and the first prize at the Queen Elisabeth of Belgium International Piano Competition in Brussels. The same year he played for the first time with the New York Philharmonic. During the years since, he has given recitals and performed with orchestras in many parts of the world, including South America, Europe, the USSR, Japan, Australia and North America. Among the orchestras who have invited him to appear are the Royal Philharmonic, the London Symphony, the Berlin Philharmonic, The Cleveland Orchestra, The Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony and the American Symphony. Malcolm Frager has given many duo-recitals with Vladimir Ashkenazy, has given the first performances in modern times of the original versions of the Schumann A-minor and Tchaikovsky B-flat-minor Concertos, and has made many recordings for RCA, London, Soviet Grammophone and other companies.

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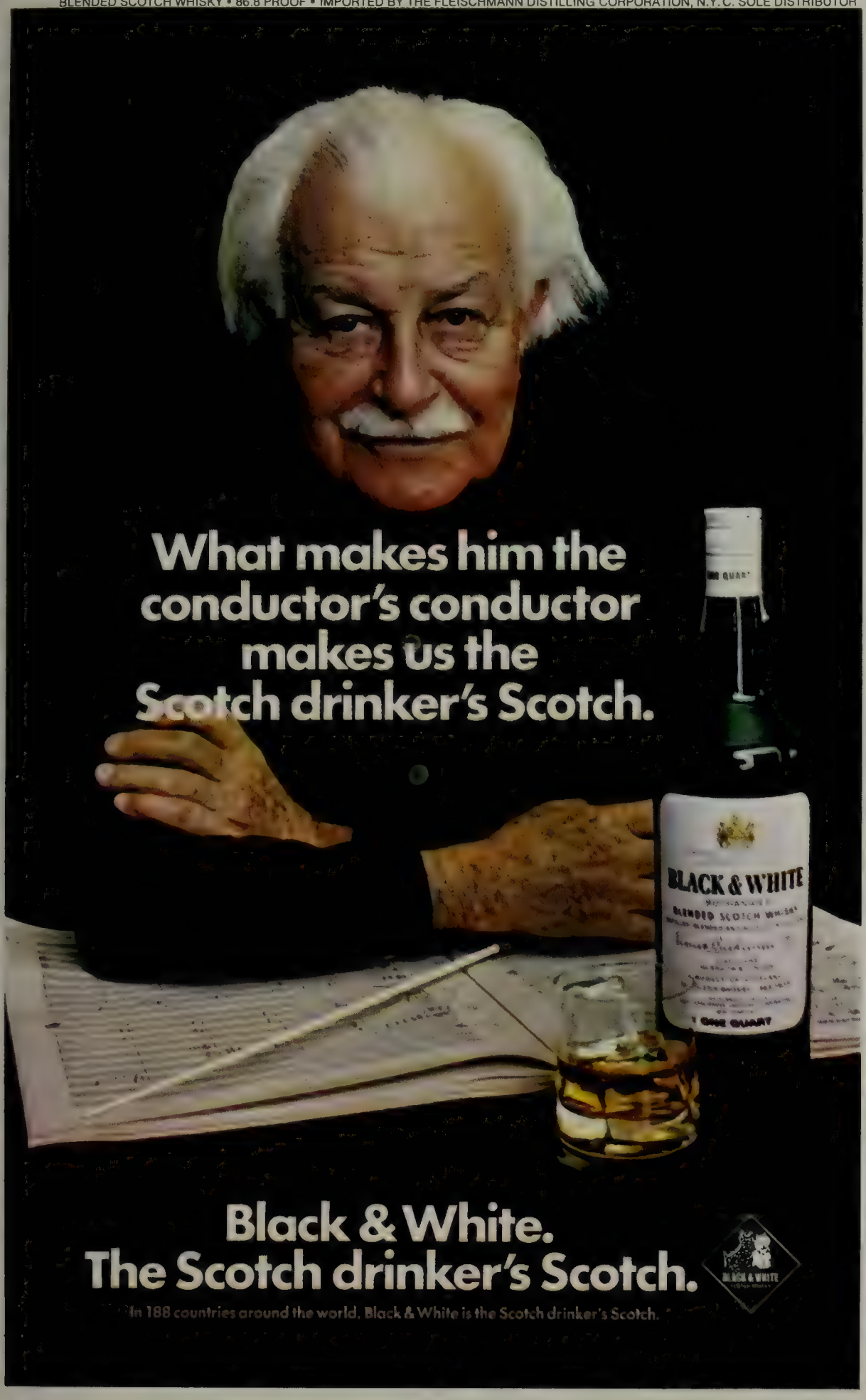
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Center notes



Clockwise from top left: *The Barber of Seville,* Deborah Kerr, Ambassador Slaheddine El Goulli gives Tunisian mosaic to Center Chairman Roger L. Stevens, American Ballet Theatre.

Deborah Kerr, who is making her first stage appearance in America since *Tea and Sympathy* nearly twenty years ago, will be spending the holidays at the Eisenhower Theater in her London hit, *The Day After the Fair.* In Frank Harvey's play (adapted from a Thomas Hardy short story, *On the Western Circuit)* Miss Kerr portrays a lady who is also the unfulfilled wife of a brewer. She becomes vicariously involved in the love affair of her sexy, childlike maid. Vickery Turner has an enviable assignment as the serving girl; W.B. Brydon is the husband and Michael Shannon is the ambitious lover, and playing Kerr's sympathetic sister-in-law is another actress of stage and film fame, Brenda Forbes.

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special performance schedule: throughout the four-week run, there will be matinees on Thursday, Saturday and Sunday. Evening performances will be given Tuesday through Saturday at 7:30, except on Tuesday, January 1. That one performance will be moved to Monday, December 31, for the enjoyment of New Year's Eve revelers.

Next into the Eisenhower will be Tom Stoppard's remarkable ingenious new comedy, *Jumpers*. Theatergoers who found delight in *Rosencrantz and Guildenstern Are Dead* or shook their heads with joy at the subtleties of Stoppard's farce in *The Real Inspector Hound* should be on the alert. The word on *Jumpers* is that this is the young playwright at his most brilliant. A multi-media production, the play involves murder and mayhem, now-you-see-it, now-you-don't, wit and humor. The hero (if you can call him that) is a philosophy professor who takes himself quite seriously when he is not being distracted by his sexy wife, a musical comedy star now inexplicably retired.

The Opera Society of Washington production of *The Barber of Seville* will be heard in Italian and English this month in the Opera House, The Society's subscribers will hear the comic opera in Italian on opening night, December 7, at the Sunday matinee on December 9, at the closing performance on Tuesday evening, December 11, and in English on Saturday evening, December 8. In addition there will be three student matinees, all in English, at 11 A.M. on the 7th, 10th and 11th.

Staged by English director John Cox and conducted by James Conlon, the production will have a double cast. The Italian version will feature Frederica von Stade as Rosina, David Holloway as Figaro, Bruce Brewer as Almaviva, Andrew Foldi as Bartolo and Michael Devlin as Basilio. Singing in English will be Maria Ewing, Brent Ellis, David Sundquist, Richard McKee and Will Roy.



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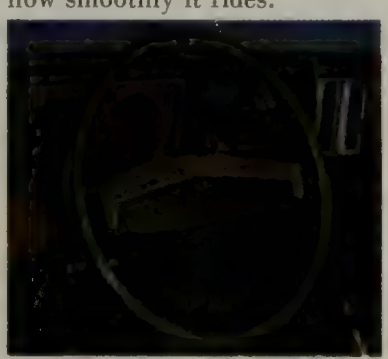


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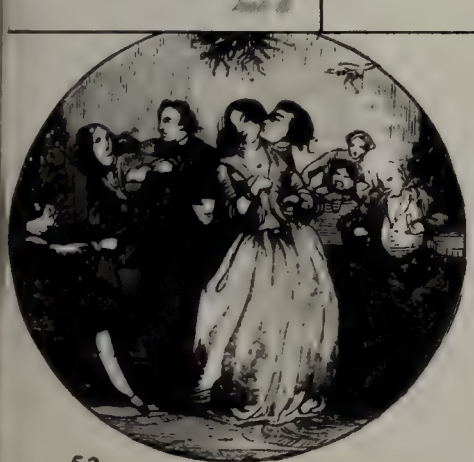
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SUNDAY	MONDAY	TUESDAY	WEDNESDAY
OH–2:00 & 8:00 **THE NATIONAL BALLET** *Sleeping Beauty* CH–8:30 **NATIONAL SYMPHONY ORCHESTRA** Arthur Fiedler, *conductor* Myron Romanul, *piano* 2	3	CH–8:30 **NATIONAL SYMPHONY ORCHESTRA** Paul Callaway, *conductor* Carol Bogard, *soprano* Florence Kopleff, *contralto* Mallory Walker, *Tenor* William Metcalf, *Bass* The Cathedral Choral Society **Messiah** *by Handel* 4	ET–7:30 **MOON FOR THE MISBEGOTTEN** by Eugene O'Neill starring Jason Robards and Colleen Dewhurst with Ed Flanders, directed by Jose Quintero *opening night* CH–8:30 **NATIONAL SYMPHONY ORCHESTRA** Repeat of December 4 5
ET–2:00 & 7:30 **MOON FOR THE MISBEGOTTEN** by Eugene O'Neill OH–2:00 **BARBER OF SEVILLE** by Giocchino Rossini CH–3:00 **VIENNA JOHANN STRAUSS ORCHESTRA** Walter Goldschmitt, *conductor* CH–8:30 **NATIONAL SYMPHONY** *Pops Concert* Richard Hayman, *conductor* 9	ET–7:30 **MOON FOR THE MISBEGOTTEN** by Eugene O'Neill CH–8:30 **BOSTON SYMPHONY ORCHESTRA** Michael Tilson Thomas, *cond.* Malcolm Frager, *piano* 10	ET–7:30 **MOON FOR THE MISBEGOTTEN** by Eugene O'Neill OH–8:00 **BARBER OF SEVILLE** by Giocchino Rossini CH–8:30 **NATIONAL SYMPHONY ORCHESTRA** James DePreist, *conductor* John Browning, *piano* Edwin Thayer, *French horn* 11	CH–11:00 **NATIONAL SYMPHONY ORCHESTRA** * *Wednesday Symposia* ET–7:30 **MOON FOR THE MISBEGOTTEN** by Eugene O'Neill OH–8:00 **BALLET FOLKLORICO OF MEXICO** CH–8:30 **NATIONAL SYMPHONY ORCHESTRA** repeat of December 11 12
OH–2:00 & 8:00 **BALLET FOLKLORICO OF MEXICO** CH–3:00 **RUDOLF SERKIN** *piano* CH–8:30 **LOU REED** 16	ET–7:30 **MOON FOR THE MISBEGOTTEN** by Eugene O'Neill CH–8:30 **NATIONAL SYMPHONY ORCHESTRA** Murry Sidlin, *conductor* Ruth Drucker, *soprano* Charlotte Dixon, *mezzo-sop.* The Paul Hill Chorale 17	OH–7:00 **THE NATIONAL BALLET** *Nutcracker Suite* ET–7:30 **MOON FOR THE MISBEGOTTEN** by Eugene O'Neill CH–8:30 **NATIONAL SYMPHONY ORCHESTRA** repeat of December 17 18	OH–7:00 **THE NATIONAL BALLET** *Nutcracker Suite* ET–7:30 **MOON FOR THE MISBEGOTTEN** by Eugene O'Neill CH–8:30 **A CHRISTMAS FESTIVAL** presented by the D.C. Federation of Civic Associations and Schools of the Washington Archiocese 19
OH–2:00 & 8:00 **THE NATIONAL BALLET** *Nutcracker Suite* CH–8:30 **McDONALD'S CHRISTMAS FESTIVAL** * *Messiah (sing-in)* Paul Hill, *conductor* 23	24	ET–7:30 **THE DAY AFTER THE FAIR** by Frank Harvey based on a story by Thomas Hardy starring Deborah Kerr *opening night* OH–8:00 **AMERICAN BALLET THEATRE** *Coppelia* CH–8:30 **McDONALD'S CHRISTMAS FESTIVAL** * Charles Tompkins, *organ* 25	ET–7:30 **THE DAY AFTER THE FAIR** by Frank Harvey OH–8:00 **AMERICAN BALLET THEATRE** *Harbinger, Don Quixote pas de deux, Billy the Kid* CH–8:30 **McDONALD'S CHRISTMAS FESTIVAL** New York String Orchestra Alexander Schneider, *cond.* 26
ET–2:00 **THE DAY AFTER THE FAIR** by Frank Harvey OH–2:00 & 8:00 **AMERICAN BALLET THEATRE** *Tales of Hoffman* CH–8:30 **McDONALD'S CHRISTMAS FESTIVAL** * D.C. Youth Orchestra & D.C. Youth Chorale 30	ET–7:30 **THE DAY AFTER THE FAIR** by Frank Harvey OH–8:00 **AMERICAN BALLET THEATRE** *Tales of Hoffman* 31	The **McDonald's Christmas Festival** will offer hourly programs in the Grand Foyer, Saturday, December 22, from 12 Noon to 7:00 P.M. On Sunday, December 23, at 5:00 McDonald's sponsors a **Chanukah Festival Concert** with the Washington Hebrew Congregation Choir. The McDonald's Christmas Festival offers daily programs in the Grand Foyer at 2:30 P.M. from December 24 through December 31. All these events are free. * * * The **Washington Opera Society's** *The Barber of Seville* will be given in English for students on December 7, 10, 11 at 11:00 A.M. with Maria Ewing, Brent Ellis, David Sundquist and Richard McKee. The company singing in Italian is led by Frederica von Stade, Michael Devlin, Bruce Brewer, David Holloway and Andrew Foldi, conducted by James Conlon, directed by John Cox.	

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THURSDAY	FRIDAY	SATURDAY MATINEE	SATURDAY EVENING
ET–2:00 & 7:30 **MOON FOR THE MISBEGOTTEN** by Eugene O'Neill CH–8:30 **NATIONAL SYMPHONY ORCHESTRA** Repeat of December 4 6	CH–1:30 **NATIONAL SYMPHONY** Repeat of December 4 ET–7:30 **MOON FOR THE MISBEGOTTEN** by Eugene O'Neill OH–8:00 **BARBER OF SEVILLE** by Giocchino Rossini Opera Society of Washington *opening night* CH–8:30 **KRASNAYARSK DANCE COMPANY OF SIBERIA** 7	ET–2:00 **MOON FOR THE MISBEGOTTEN** by Eugene O'Neill CH–3:00 **CHARLES ROSEN** *piano* 8	ET–7:30 **MOON FOR THE MISBEGOTTEN** by Eugene O'Neill OH–8:00 **BARBER OF SEVILLE** by Giocchino Rossini CH–8:30 **KRASNAYARSK DANCE COMPANY OF SIBERIA** 8
ET–2:00 & 7:30 **MOON FOR THE MISBEGOTTEN** by Eugene O'Neill OH–8:00 **BALLET FOLKLORICO OF MEXICO** CH–8:30 **NATIONAL SYMPHONY ORCHESTRA** repeat of December 11 13	CH–1:30 **NATIONAL SYMPHONY ORCHESTRA** repeat of December 11 ET–7:30 **MOON FOR THE MISBEGOTTEN** by Eugene O'Neill OH–8:00 **BALLET FOLKLORICO OF MEXICO** CH–8:30 **THE PAUL HILL CHORALE** *Christmas Oratorio* by J.S. Bach 14	ET–2:00 **MOON FOR THE MISBEGOTTEN** by Eugene O'Neill OH–2:00 **BALLET FOLKLORICO OF MEXICO** 15	ET–7:30 **MOON FOR THE MISBEGOTTEN** by Eugene O'Neill OH–8:00 **BALLET FOLKLORICO OF MEXICO** CH–8:30 **LIVINGSTON TAYLOR & LINDA RONSTADT** 15
CH–1:00 **GREAT FILENE MEMORIAL ORGAN DEMONSTRATION** * Irving Lawless ET–2:00 & 7:30 **MOON FOR THE MISBEGOTTEN** by Eugene O'Neill OH–7:00 **THE NATIONAL BALLET** *Nutcracker Suite* CH–8:30 **THE CHORAL ARTS SOCIETY** Norman Scribner, *music dir.* 20	CH–7:00 **McDONALD'S CHRISTMAS FESTIVAL** * with National Children's Choir, Potomac English Handbell Ringers and other programs of interest to children ET–7:30 **MOON FOR THE MISBEGOTTEN** by Eugene O'Neill OH–8:00 **THE NATIONAL BALLET** *Nutcracker Suite* 21	ET–2:00 **MOON FOR THE MISBEGOTTEN** by Eugene O'Neill OH–2:00 **THE NATIONAL BALLET** *Nutcracker Suite* 22	ET–7:30 **MOON FOR THE MISBEGOTTEN** by Eugene O'Neill OH–8:00 **THE NATIONAL BALLET** *Nutcracker Suite* CH–8:30 **THE CHORAL ARTS SOCIETY** repeat of December 20 22
ET–2:00 & 7:30 **THE DAY AFTER THE FAIR** by Frank Harvey OH–8:00 **AMERICAN BALLET THEATRE** *Napoli, Billy the Kid, Grand Pas Classique, Graduation Ball* CH–8:30 **McDONALD'S CHRISTMAS FESTIVAL** * The Madison Choir 27	CH–7:00 to 11:00 **McDONALD'S CHRISTMAS FESTIVAL** * Organ Marathon Concert ET–7:30 **THE DAY AFTER THE FAIR** by Frank Harvey OH–8:00 **AMERICAN BALLET THEATRE** *Harbinger, Diana and Acteon, Pillar of Fire, Graduation Ball* 28	ET–2:00 **THE DAY AFTER THE FAIR** by Frank Harvey OH–2:00 **AMERICAN BALLET THEATRE** *Coppelia* 29	ET–7:30 **THE DAY AFTER THE FAIR** by Frank Harvey OH–8:00 **AMERICAN BALLET THEATRE** *Tales of Hoffman* 29



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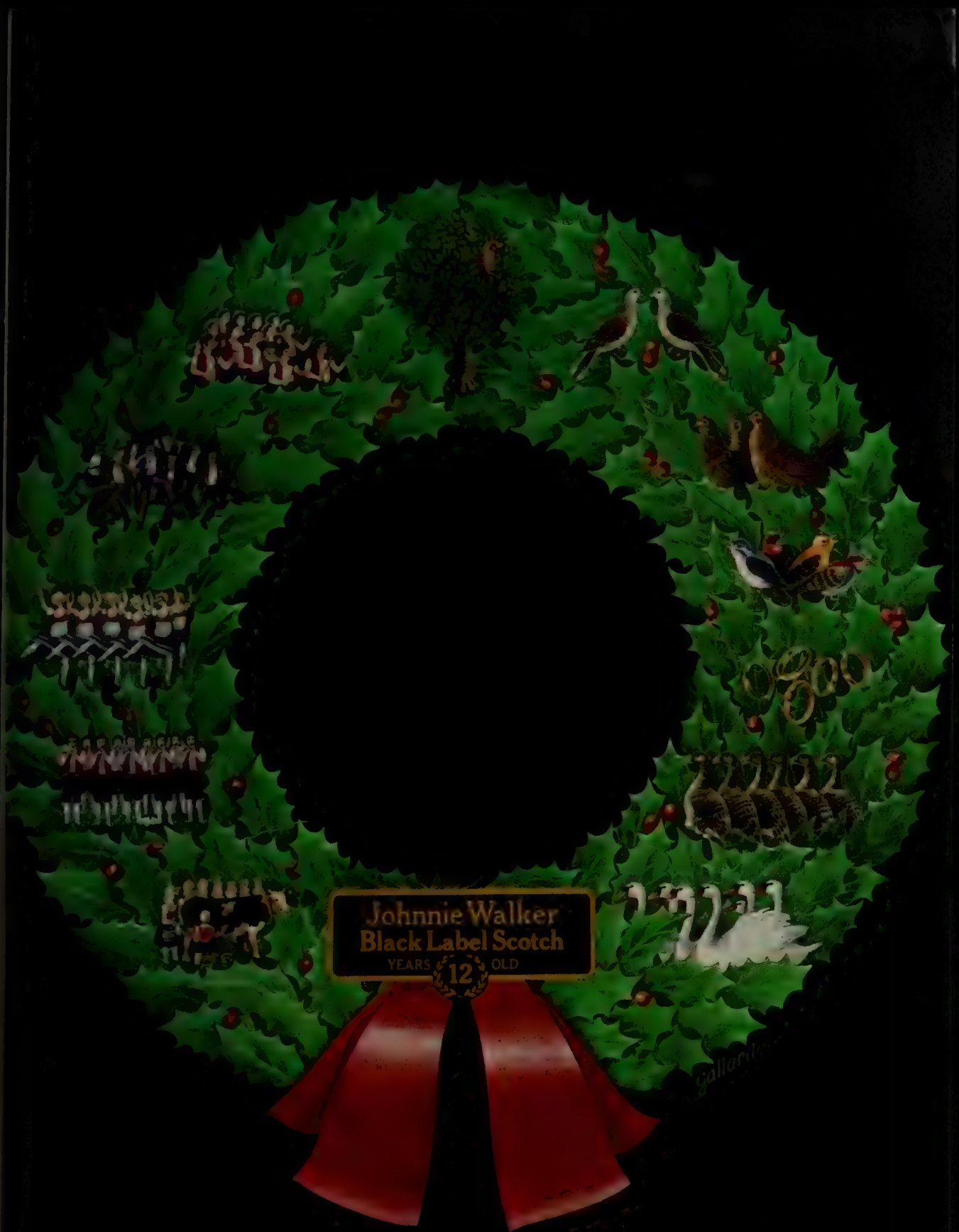
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Had Pablo Casals lived another few months, he would have attained his ninety-eighth birthday on December 29. Few musicians of comparable note have come so close to the century mark, or lived so productive a life in and out of music. He is one of the very few men eminent in music who also became a world figure on the larger stage of man's involvements. Ignace Jan Paderewski, one of the greatest pianists of his time, became premier of Poland after World War I, and Albert Schweitzer was a respected organist and biographer of Bach before he earned fame for his hospital at Lambaréné, Africa, and *Reverence for Life.* Casals' crusade for peace carried him to parts of the world he had not visited for decades. For these as well as self-sufficient artistic reasons, the December cover of the Alice Tully Hall program is devoted to a painting of Casals by the Hungarian artist Lajos Markos.

Alice Tully Hall Two on-going series of recitals will continue in December, with Judith Alstadter offering another Fauré program on the 19th and Marie-Françoise Bucquet, a European, presenting a facet of "Twentieth Century Piano" on the 20th. Guest artists with the Chamber Music Society of Lincoln Center during December are pianist Richard Goode on the 2nd and 4th, and trumpeter Gerard Schwartz on the 14th and 16th. The Community Holiday Festival sponsored by Con Edison begins on December 17th.

Avery Fisher Hall Lincoln Center's Great Performers series will include both classical and popular material during December. Evelyn Lear, soprano, and Thomas Stewart, bass baritone, are joined by pianist Malcolm Frager on December 2nd, and pianist Alicia De Larrocha will hold the stage alone to perform the complete "Goyescas" of Enrique Granados on December 9th. John Prine will be heard on December 9. Blues 'N Roots, a new series of four evenings will offer Mose Allison, Howlin' Wolf, Sonny Terry and Brownie McGee as guest artists on December 2. The Vienna Choir Boys, pictured on the cover of the Avery Fisher Hall program, will be heard during the holiday season beginning on December 28.

Juilliard Theater The American Opera Center begins its 1973-74 season with performances on December 14, 15 and 17 at 8 PM and December 16 at 3 of Smetana's *The Bartered Bride.* Peter Herman Adler, who conducts, has also staged the work.

Metropolitan Opera House During December, the repertory will be joined by Verdi's *Simon Boccanegra,* with Sixten Ehrling conducting and Lawrence Shadur in his debut as Paolo; by Puccini's *La Bohème* with Leif Segerstam appearing for the first time as conductor, and two new members of the company, Enriqueta Tarres as Mimi and Maralin Niska as Musetta; and by Puccini's *Manon Lescaut* with Carlos Montané in his New York debut as Des Grieux. From the Metropolitan Opera Guild comes word that Robert Jacobson, former managing editor of these programs, has been appointed Assistant Editor of *Opera News.*

New York State Theater The story of the New York State Theater for December is the story of Tchaikovsky's *The Nutcracker,* an annual adornment of the holiday season since the company began performing it in 1952. Following the first performance December 6 at 8 PM, performances will be given on a Tuesday to Sunday schedule, with the exception of Tuesday, December 25. Performance times will vary from 4 PM and 8 PM on Friday, December 7, and 2 PM and 8 PM on Saturdays (beginning on December 8) to 2 PM and 6 PM on Sundays (beginning on December 9) to 6 PM on Tuesday to Friday (beginning on December 11) and 1 PM and 5 PM on Wednesday, December 26; 2 PM on Thursday, December 27 and Friday, December 28. The final performance on Monday, December 31 will be at 8 PM.

Vivian Beaumont Theater The first season of Joseph Papp's New York Shakespeare Festival began on November 8 with David Rabe's *Boom Boom Room.* In the Mitzi E. Newhouse Theater (formerly the Forum) a season of Shakespeare opened on November 10 with *Troilus and Cressida. The Tempest* will follow on January 26 and *Coriolanus* on April 13. Other attractions scheduled for the Vivian Beaumont Theater are *The Au Pair Man* by Hugh Leonard, with Julie Harris and Charles Durning, and August Strindberg's *Dance of Death,* in which the principal performers are Max von Sydow and Joanne Woodward. Another play (by a black writer) and a musical will be identified at a later date. Performances at the Vivian Beaumont are on Tuesday through Saturday evenings at 8 P.M., with matinees on Wednesday, Saturday and Sunday afternoons at 2:00 P.M. Curtain time for Wednesday, Thursday, Saturday and Sunday matinees is 2:30 P.M.

New York Public Library at Lincoln Center "The Rise of Television: The First Decade 1948-1959" is the title of an exhibit that will open in the Main Gallery on December 17th.


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Lincoln Center Marquee

"Community Holiday Festival"



Photo: William I. Kaufman

Long Island Ballet Theater presents Sousa's Red, White and Blue



Photo: Susanne Faulkner Stevens

Holiday matinee for children. Chinese Ribbon Dance.

Over 40 neighborhood performing groups from all boroughs of New York, Westchester County and many of the city's ethnic communities will perform in the Lincoln Center "Community Holiday Festival," sponsored by Con Edison. The festival of 14 performances—which begins December 17 and continues for two weeks—features groups of neighborhood dancers, singers, musicians and actors performing in Alice Tully Hall as a gift to the children and their families of the metropolitan area. This season there will be six "International Holiday Matinees for Children" followed by eight early evening performances designed for children and their parents.

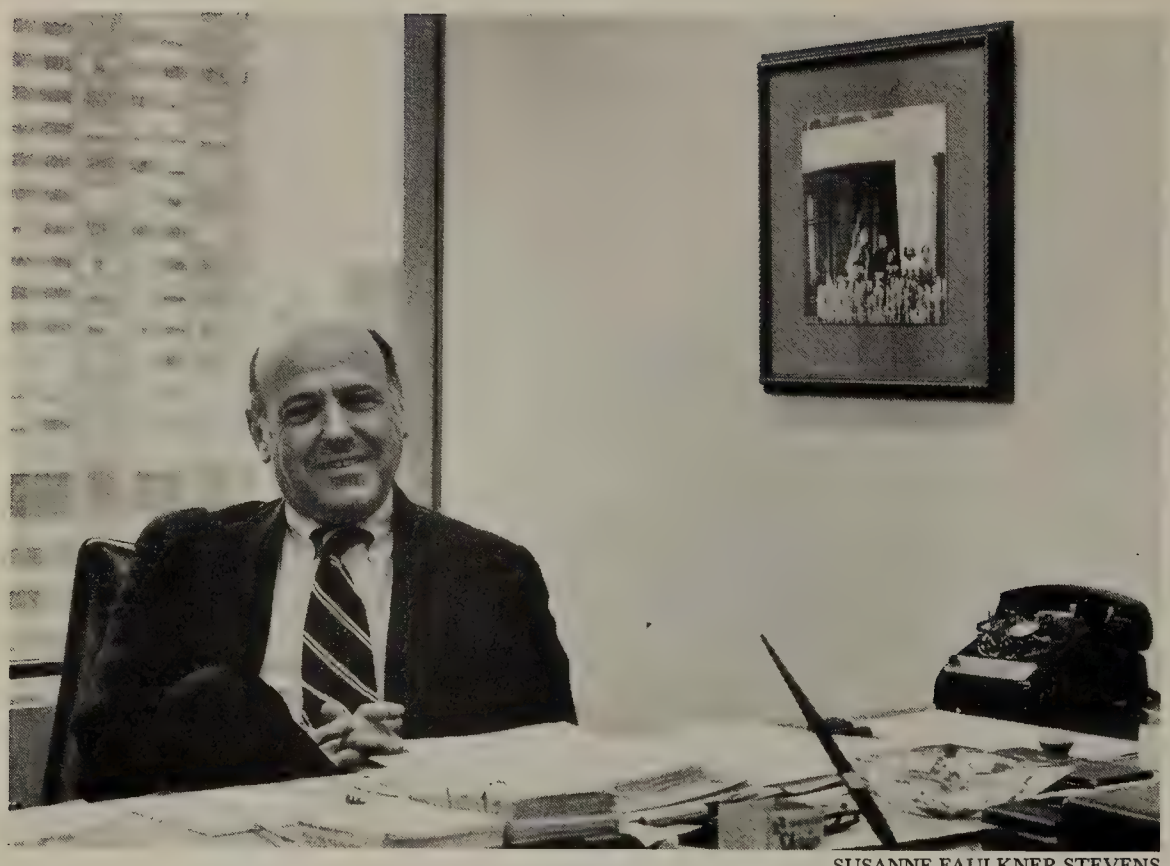
Performances designed for the entire family begin on Wednesday, December 26, with the All-City Concert Choir joining guest artists from the borough of Queens for a gala opening-night celebration. Family performances continue with "A Brooklyn Holiday," December 27, at 7:30 PM; "Staten Island Evening," December 28, at 7:30 PM; "A Westchester Holiday," December 29, at 2:30 PM; "A Bronx Holiday Evening," December 29, at 7:30 PM; "A Puerto Rican Celebration," December 30, at 2:30 PM; and the colorful "China Night," December 30, at 7:30 PM. The final performance of this year's "Community Holiday Festival" will feature the traditional Harlem Cultural Council's presentation of "A Black New Year's Eve Celebration," December 31, at 7:30 PM.

The "Community Holiday Festival" is an annual event during the holiday season, which brings to fruition a plan by Lincoln Center and Con Edison to showcase, in a major concert hall, talent from the city's diverse local communities. Con Edison, in addition to sponsoring the Festival, is distributing the tickets and is working through the coordinating borough arts councils and hundreds of community and civic associations.



Photo: William I. Kaufman

Commonwealth of Puerto Rico celebrates "The Night Before Epiphany."



SUSANNE FAULKNER STEVENS

Mark Schubart: Lincoln Center's Director of Education

"Expanding Educational Objectives Through Aesthetic Awareness"

Coordinating Lincoln Center's varied educational programs is an arduous job few administrators would care to tackle. For Mark Schubart, Lincoln Center's Director of Education, the position involves far more than merely fashioning a wide spectrum of educational activities. "The old grand sounding generalities which purport to represent goals for arts programs will no longer serve if the arts are to play a more incisive role in the educational process," says Schubart. "It is no longer enough to talk about 'enrichment,' 'inspiration' and 'uplifting the spirit.'" The complex problem centering about a meaningful aesthetic education for young people is the crucial issue Schubart has sought to unravel.

As a youth he had aspirations of pursuing a career as a composer. His musical training was in piano, flute and composition. In the latter area he studied with Roger Sessions. "I was trained as a musician," recalls Schubart, "but it never occurred to me that I could ever make a living as a composer. I assumed that I would have to make my living somewhere else. Through a curious set of circumstances I got a job as Assistant Music Editor of the newspaper *PM*. The publication is long defunct. *PM* was the first newspaper in New York not to carry advertising. It was an experimental paper, of sorts. After that I joined *The New York Times* staff as Music Editor. And as far as pursuing a career as a composer, well, I haven't written a note in ten years. I am a very lazy composer. I wrote a few pieces that I like but I am not really very talented. If I were talented I would still be writing music."

Before joining Lincoln Center in 1963, he held the post of Dean and subsequently Vice-President of The Juilliard School of Music (now The Juilliard School). Schubart said that the Center's education program actually began before any of the buildings were completed. "It was part of the original plan of the Center," he said. "One of the main reasons for bringing all the constituents together was so that they could jointly develop a more meaningful kind of performing arts program for the schools, and draw upon all the resources of all the constituents in some coordinated way. And part of the original case for the Center was always education. This was one of the important reasons for the entire enterprise."

During the Center's formative years the constituents began raising money for education as part of its overall fund-raising program. Through small grants they tried to develop ways of making the performing arts accessible to students throughout the entire city. "The first funds," explained Schubart, "were used to establish the Metropolitan Opera Studio. Its compact productions began touring in the schools even before Philharmonic Hall was opened in 1962. This is before a concerted educational program really began. When I came to the Center there were two programs already in progress. One was the Metropolitan Opera Studio, previously mentioned, and the second was a program associated with Juilliard. The latter involved bringing children to Juilliard on Friday nights, to attend concerts and meet with teachers. But it became clear at the very outset that the program had vast potential and needed someone to pull it all together, to make it work on a

continued on page 12



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Mark Schubart

continued from page 10

larger scale. That was the job that I undertook."

Leaving Juilliard and coming to Lincoln Center to head its educational division was, for Schubart, almost like changing professions. "It was a change in direction for me," he said. "I had previously spent 17 years in the training of artists, and then when I came to Lincoln Center I became involved with the arts as a component of general education."

His first project as Director of Education was to involve all the constituents in the program. Together they represented a powerful resource that could be tapped for formulating new and long-lasting educational programs. "The Metropolitan Opera Guild, for example, has been in business a long time in schools," says Schubart. "The Philharmonic has had children's concerts for a number of years. But what had never been undertaken before was to bring to schools a program involving all the performing arts, in some productive, coordinated way."

Following a year of extensive research on New York's Public School system, and after having consulted with numerous educators, Schubart established, in 1964, the Council on Educational Programs. "This is a steering committee of all the constituents," he went on. "The Council has been meeting every month since its inception. It has been very effective in coordinating all the constituents. Together we have grown up and struggled through some very difficult problems, such as what kinds of presentations are best for young people, and the type of programs we can create right here at Lincoln Center. An important administrative development came about after we approached the late New York State Education Commissioner, James E. Allen, Jr., in order to have the State Education Department co-sponsor this program. Commissioner Allen agreed to co-sponsorship, which, at the time, was quite a breakthrough. There had never been any official liaison between art institutions on the one hand and the whole educational school establishment on the other."

To understand how the Center's sophisticated educational machinery works, Schubart divided it into four major areas of activity. "Let me begin with our performances in schools," he said. "At this moment we do about 600 different performances in schools—this embraces the whole northeast region. These are performances of opera, concerts, ballet, film and drama. These range from formal auditorium presentations to informal dialogue situations. The second phase takes into account the reverse side of the coin by which we bring students into Lincoln Center. Together, the constituents bring in about 150,000 students a year. That is a substantial student inflow. The third area of activity centers around teaching. We found that just putting on a performance for a young person is not enough. With that approach you only reach the child who is already motivated or who has already experienced the

continued on page 15

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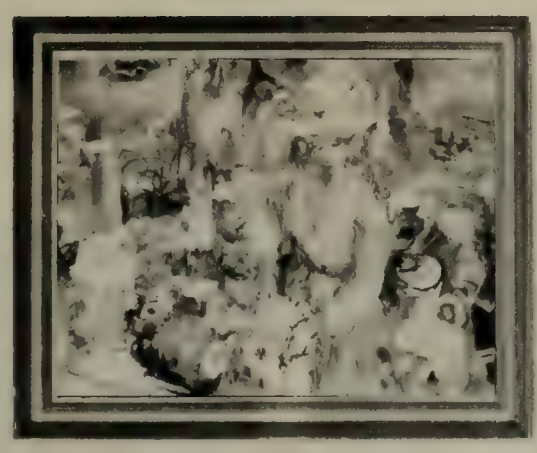
event. But since the primary thrust of what we are trying to do is to reach young people who have never had this kind of experience before, we found that the formal presentation was just not enough. We developed a core of artists, mostly young artists, who are interested in working with young people. We call them Resource Professionals. They go into schools and actually teach the students what the arts are all about. This is more effective, in many respects, than the procedure in which artists come and go all in the same day. These artists are in residence in the schools for up to ten weeks. They not only work with the young students but with the teacher as well. The fourth area involves publishing. Curiously, there is very little about the arts that is designed for kids who are not necessarily interested in the arts. There is a lot of written material on how to play instruments and about the important composers, but there is very little that explores this very basic subject of aesthetic education or aesthetic awareness. We have joined forces with an organization called CEMREL. CEMREL is a regional educational laboratory, funded largely by the U.S. Office of Education. It has developed an interesting set of teaching tools for kids and teachers which focuses on aesthetic perception and awareness—of how children perceive the world around them. We are co-publishing these materials with Viking Press."

The problems of finding programs that are suitable for specific age groups, whether on the primary or secondary level, is of the utmost importance for Schubart. As a result of a grant from the Carnegie Corporation, he did a major study on the performing arts, titled *Performing Arts Institutions and Young People. "The Hunting of the Squiggle,"* which was published by Praeger Publishers in book form in 1972. It explored, he said, areas that had previously been untouched. "Nobody had really looked at what is or might be the relationship between cultural institutions and children," says Schubart. "There were two recommendations that came out of that study. One was that the arts institutions had to rethink what they were trying to do. The assumption was that the purpose of a symphony orchestra, for example, was to make a youngster like a symphony orchestra. And that the purpose of opera institutions was to make kids like opera. What I came away with from the study was that the objective should be to use the opera, the symphony and the drama to teach children to see and to hear—to perceive and be aware sufficiently to make their own decisions about what they are perceiving. The child may get these insights and awarenesses and wind up deciding that he doesn't really like the symphony orchestra or the opera. So in a way it was sort of a radical notion."

Schubart feels that developing an aesthetic awareness in children will inevitably lead to more children enjoying and relating to the performing arts. The age level of the child, he feels, is not the most significant factor in evaluating a young person's "aesthetic awareness." "More important than the age of the child," continued Schubart, "is the experience and the type of background the child has had. If you have a child who comes from a



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culturally oriented home, he is ready for things in the second and third grade that another child may not be ready for until he reaches high school. Another stumbling block we constantly face," he explained, "is defining culture. What actually do we mean by culture? There are 130 languages spoken in the city of New York and there are many, many cultural traditions. Basically Lincoln Center represents a Western European cultural tradition. I am not suggesting that this should change. We at Lincoln Center cannot assume that because a child does not like a string quartet, that he doesn't have a culture of his own. He probably does. The constituents have been living with these problems and are very serious about understanding them. We have had to learn a lot. Nobody knows the answers to all these questions."

One of the central problems, according to Schubart, is the way children perceive stimuli around them. This is an area that educators are just beginning to explore. "Educators know much more about how children learn cognitive skills, such as reading, writing, etc.," he resumed. "But in this large area of the senses and feelings, they are still learning. Educators are now expanding their research efforts to include perception, as it involves everything—perceiving the environment and the way the world looks. There is a pressing need to get at these problems. Institutions such as Lincoln Center, if they are willing to invest the time, energy and resources, can make a significant contribution to resolving the problem. We are now far beyond the old musical appreciation racket. We know that doesn't work. We have been having children's concerts for 100 years, and the audience for serious music is still approximately four percent of the population."

The arts still occupy a peripheral position within the overall educational curriculum of most schools. "The arts are always the first thing to go. When the school budget is cut, the arts invariably suffer." The total gross cost of Lincoln Center's educational program approximates a million dollars. Of that amount the schools contribute about $600,000 and the Center raises almost $400,000 from the private sector to make up the balance. "Some years ago we had a major grant from the Edna McConnell Clark Foundation," he said. "That, together with other grants we receive from foundations, helps us to keep the cost down so that the schools can afford to buy our services. The Board of Education appropriates money to the schools to support the program. It was of great significance this year that eight of the 32 community school boards appropriated their own funds to participate in the program. That is a tremendous boost to all of us. That is really grass roots stuff. Despite the terrible crunch on the school budgets, we are nevertheless beginning to make progress in terms of priorities—if schools continue to want our services. It means that we are doing something in terms of meeting their educational objectives."

Each year Lincoln Center's Educational division designs new and more timely materials to meet the changing requirements of the schools it services. More important, however, is Schubart's willingness to learn more about teaching the performing arts and to freely adopt and experiment with new techniques.

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Alquanto largo—lento espressivo—
Allegro assai
DORIOT ANTHONY DWYER

INTERMISSION

STRAUSS **"Also sprach Zarathustra," Symphonic Poem, Op. 30**

*(*First performance in New York*)*

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NOTES ON THE PROGRAM

Suite No. 3 in D, S. 1068

JOHANN SEBASTIAN BACH
(1685-1750)

There were two regular trumpet players at Cöthen in Prince Leopold's musical establishment, but Bach was probably able, without difficulty, to find a third for his performances of the Third Suite. Scored for double band (trumpets and timpani against oboes, strings and harpsichord), it is the grandest and noblest of the set. It may well have been written for some special court celebration. The opening *grave* section of the Overture is majestic and cheerfully pompous; it leads into a bright *vivace,* built on a fugal figure. There is an elaborate part for the first violin. A shortened and altered version of the *grave* brings the Overture to its end.

The Air which follows, scored for strings alone, is one of the most poignantly lovely melodies ever written; in one early version of the score there is an indication that the first violin part should be performed by a solo player. The mood is deeply reflective and unutterably calm. The four final dances, two Gavottes, a Bourrée and a Gigue, are, to quote the late Thurston Dart: "all of them suitable for dancing."

ANDREW RAEBURN

Concerto for Flute and Orchestra (1971)

WALTER PISTON
(Born 1894)

The present century has seen the adoption of metal flutes and the virtual obsolescence of the wooden flute as an orchestral instrument, an event which cannot be reported without some regret over the loss of the wooden flute's mellowness and beauty of tone. On the other hand, our concept of musical tone has been altered in favor of greater concentration and sharper delineation. I can recall one famous flutist (not a member of the Boston Symphony) who played a wooden instrument and of whom it used to be said, "You can hear his whiskers." Modern flutes are made of silver, gold, even platinum, and they surpass those of wood in ease of speaking, agility, brilliance of tone and security in the upper register. Their tone is pure, clear and serene, presenting beauty of a different quality from that of their predecessors.

The technical proficiency of the flute is proverbial. There is a story about a gentleman seen standing before a wall in the Chinese section of Boston, intently studying the news bulletins printed in Chinese. A friend came along and asked, "Do you mean to say you can read that?" He replied, "No, but if I had my flute I could play it."

A composer has to 'hear' mentally the sound of whatever notes he puts on paper. This involves an act of memory, a faculty varying greatly among individuals, and it is a capacity acquired through listening to music while seeing it, or while otherwise knowing what the notes are. It is not only a memory of pitch but also one of tone quality, and this poses problems in the case of instruments, for there is evolutional change in the construction of the instrument, together with change in the 'sound-ideal' sought by the individual player, or answering to the taste of a particular period or national culture. We do not know the sound of, say, a flute note in a Beethoven symphony at the time it was written, and the poor composer of today doesn't know what his flute note will sound like 50 years hence.

The Concerto was composed in 1971 in Belmont, Massachusetts, and South Woodstock, Vermont. It is one continuous movement, consisting of three sections marked by the following designations of tempo and spirit: *Alquanto largo—Lento espressivo—Allegro assai.* The world première was conducted by Michael Tilson Thomas, with Doriot Anthony Dwyer the soloist, on September 22, 1972, as part of the Boston Symphony Orchestra's opening concert of the season.

WALTER PISTON

"Also sprach Zarathustra" ("Thus Spake Zarathustra"), Symphonic Poem, Op. 30

RICHARD STRAUSS
(1864-1949)

Friedrich Nietzsche's *Also sprach Zarathustra,* which moved Richard Strauss to the creation of his large-scaled tone poem in 1896, is surely no less a poem in prose than a philosophical treatise. Strauss's statement on the occasion of the first performance of the work at Frankfurt-am-Main might still have been considered a large order: "I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Superman."

It can be said that Strauss's musical intent is clearer in his music than in the above protestation. Strauss found for his tone poems nothing more suitable and inspiring than the soul's adventure; its heroic struggle with the obstacles of this world; its experience of joys and passions; its final beatification. The Zarathustra of Strauss, like the sage of Nietzsche, has tasted life lustily, full-bloodedly, searching. His aims are high; he embraces those quests which man has set as his goal—creeds, knowledge, love, the perception of beauty. He surpasses in his perception, and his weapon for surpassing is the pitiless testing of all that may be weakly, half-hearted, confining, a denial of nature. It is a weapon of purification by rejection. That may be the quest of the 'human race,' but it is more plainly still the quest of the artist as creator in search of beauty; it becomes in part autobiographical, the record of his musical aspirations.

Nietzsche found a name for the dominating figure of his poem in Zoroaster, the Persian prophet who is supposed to have lived about the seventh century B.C. Beyond this, the two philosophers seem to have few points in common.

The opening paragraph which contains Zarathustra's introductory speech is printed opposite the title page of Strauss's score:

"Having attained the age of 30, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned—one morning

he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down, as men say—men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon overmuch happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.'—Thus Zarathustra's going down began."

JOHN N. BURK

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Michael Tilson Thomas, Music Director of the Buffalo Philharmonic Orchestra and Principal Guest Conductor of the Boston Symphony Orchestra, as well as Music Director of its Spectrum series, studied at the University of Southern California, where he received his B.A. and M.A. in music. He has been pianist in the classes of Gregor Piatigorsky and prepared the orchestra for the Heifetz-Piatigorsky concerts. During the 1966 Bayreuth Festival and Ojai Festival the following year, Mr. Thomas was Assistant Conductor to Pierre Boulez; he was Conductor of the Ojai Festival in 1968 and 1969. A conducting fellow of the Berkshire Music Center in 1968 and 1969, he won the Koussevitzky Prize in conducting. During the past three years, Michael Tilson Thomas has conducted many of the major orchestras in this country, and in Europe and Japan. Last season, Mr. Thomas appeared in guest performances with the Israel Philharmonic, London Symphony, New Philharmonia and the New York Philharmonic, with which he began his first season as Music Director of the Young People's Concerts; he also assumed the position of Visiting Adjunct Professor of music at the State University of New York in Buffalo. Among Mr. Thomas's recordings with the Boston Symphony Orchestra for DGG are Stravinsky's *Rite of Spring,* Ives's *Three Places in New England,* Ruggles's *Suntreader,* Tchaikovsky's *Symphony No. 1* and Debussy's *Images* and *Prélude à l'après-midi d'un faune.*



Principal flutist of the Boston Symphony Orchestra, **Doriot Anthony Dwyer** came to Boston in 1952, the first woman to be engaged as a principal by the Orchestra. Her early teachers included her mother and Ernest Liegl, who was then first flute of the Chicago Symphony. Later she studied with Georges Barrere, William Kincaid, and Joseph Mariano at the Eastman School of Music, of which she is a graduate. Before her appointment to the Boston Symphony, Mrs. Dwyer was a member of the Los Angeles Philharmonic, and was chosen by Bruno Walter as first flute of the Hollywood Bowl Symphony the year he was Music Director there. Mrs. Dwyer has served on the faculties of the Berkshire Music Center at Tanglewood, the New England Conservatory and Boston University since joining the Boston Symphony. A member of the Boston Symphony Chamber Players, she has also appeared as soloist with the Orchestra on many occasions, most recently during the past summer at Tanglewood. With the Chamber Players she has made many recordings for Deutsche Grammophon and RCA.

Pre-Philharmonic Lectures—Twelfth Season

The Friday morning Pre-Philharmonic Lectures has begun its series of twenty-eight informal lectures, which will continue through May 17 in the Choral Room at Philharmonic Hall. Musicologists Edward Downes, Martin Bookspan, Leonard Altman, Fritz Kramer, Stoddard Lincoln and Paul Jacobs will be speaking this season.

The 11 A.M. talks are related to the afternoon concert programs as well as those planned for the weekend and future performances.

New this year—young performing artists will acquaint the audience with works of contemporary composers featured throughout the Philharmonic season's programs.

Fritz Kramer, the speaker who opened the lecture series, returned from a successful summer of conducting music tours in Europe. Dr. Kramer has been with the Pre-Philharmonic Lecture Society since its inception. He is on the faculty of N.Y.U. and the Manhattan School of Music.

Edward Downes is the program annotator for the New York Philharmonic. Mr. Downes, Professor of music at Queens College and on the faculty of the City University Graduate Center, is also quizmaster for the Metropolitan Opera Broadcasts and panelist on the WQXR presentation *On First Hearing.*

Leonard Altman is President of the Concert Artists Guild, Inc., Assistant Professor of music at Queens College and on the faculty of the Berkshire Music Center at Tanglewood. He is a member of the Board of Trustees of the Carnegie Hall Corporation and the Association of American Dance Companies.

Paul Jacobs is the official pianist for the New York Philharmonic and is prominent in the field of contemporary music. During his European residency (1951-1960), he was associated with many distinguished groups, notably the Domaine Musicale under the direction of Pierre Boulez. Mr. Jacobs is Associate Professor of music at Brooklyn College and on the faculty of the Mannes College of Music.

Stoddard Lincoln, a performing artist of wide experience, combines his performing activities with research into the literature and performance practices of the 17th and 18th centuries. He specializes in early keyboard instruments—harpsichord, 'Mozart piano' and 'Beethoven piano'—and is Associate Professor of music at Queens College.

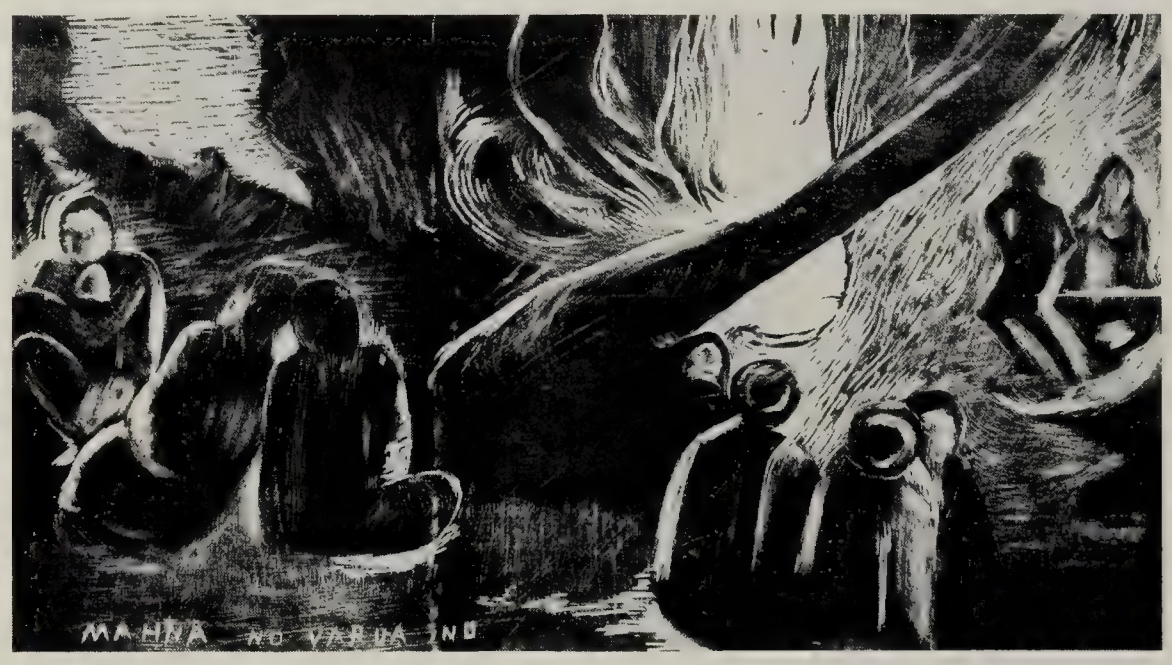
Martin Bookspan, arts critic for WPIX-TV and Coordinator of Concert and Symphonic Activities for ASCAP, was long associated with station WQXR and TV's Channel 7. He has been a consultant to the Music Advisory Panel of the USIA and Rockefeller Foundation, and host and commentator of the Boston Symphony Concerts for 11 years, as well as for nationwide broadcasts of the American Symphony Orchestra and the Pittsburgh Symphony Orchestra.

Concert tickets for the afternoon concerts, returned for resale to benefit the N.Y. Philharmonic Pension Fund, are usually available (at box office prices) to the morning lecture audiences.

Subscriptions and information may be obtained by writing to the Pre-Philharmonic Concert Lecture Society, Inc., at 1150 Park Ave., N.Y.C. 10028; tel.: 876-1279. Single admissions are sold at the door at $2.50 each (students $1.50). Group rates available on request.



Kleinstadt — etching by Lyonel Feininger



The Devil Speaks — woodcut by Paul Gauguin



The Lion — woodcut by Gerhard Marcks

"Sources of Illumination" at The New York Public Library

The element of light as generated by nearly every source created by man and by nature provides the striking theme for the new Print Gallery exhibition, "Sources of Illumination," now on display in The New York Public Library's Central Building, Fifth Avenue and 42nd Street. This admission-free exhibition, scheduled through January 31, 1974, is open for public viewing from 9 A.M. to 9 P.M., Monday through Saturday. Certain groupings—by kinds of illumination, for example—furnish a further opportunity to appreciate the prints. In each case, whether it is sunlight, lamplight or firelight, the source of illumination is an essential element in the composition of the print.

The motif of illumination by torchlight unifies the earliest prints, such as the 16th-century woodcut by Ugo da Carpi, *A Sybil, Reading.* Dramatic contrasts in black and white heighten the interest in the next grouping, illumination by candlelight, with its themes of death, ghostly apparitions and witches. Sheer terror is personified in Thomas Frye's *Young Man with Candle* (1760).

The next series of prints is grouped around light by reflection—firelight and candlelight—including Paul Gauguin's *The Devil Speaks.* And the exhibit moves on to the lamplight era, a group of prints that includes James McNeill Whistler's etching *The Music Room.* Three prints of fireworks over Paris, Versailles and New York add a new dimension and new color to the modes of light on exhibit.

A series of New York prints done in black and white feature nighttime scenes—views through open windows, bedroom interiors, passersby silhouetted against lighted shop windows. Elizabeth Roth, the Library's Keeper of Prints, terms the next section the "German wall," including artists Gerhard Marcks, Otto Panok and Josef Scharl, with Lyonel Feininger's *Kleinstadt* highlighting this section. A "Japanese wall" follows, with several delicately colored woodcuts of the 18th and 19th centuries showing illumination with an Oriental touch.

The south wing of the exhibition offers a bit of humor with prints such as the anonymous 18th-century British work *The Elopement*; it also brings the exhibition to a chronological close with its movement into contemporary abstract art and German expressionism.

The exhibition is located in the Print Gallery, third floor of the Library's Central Building.

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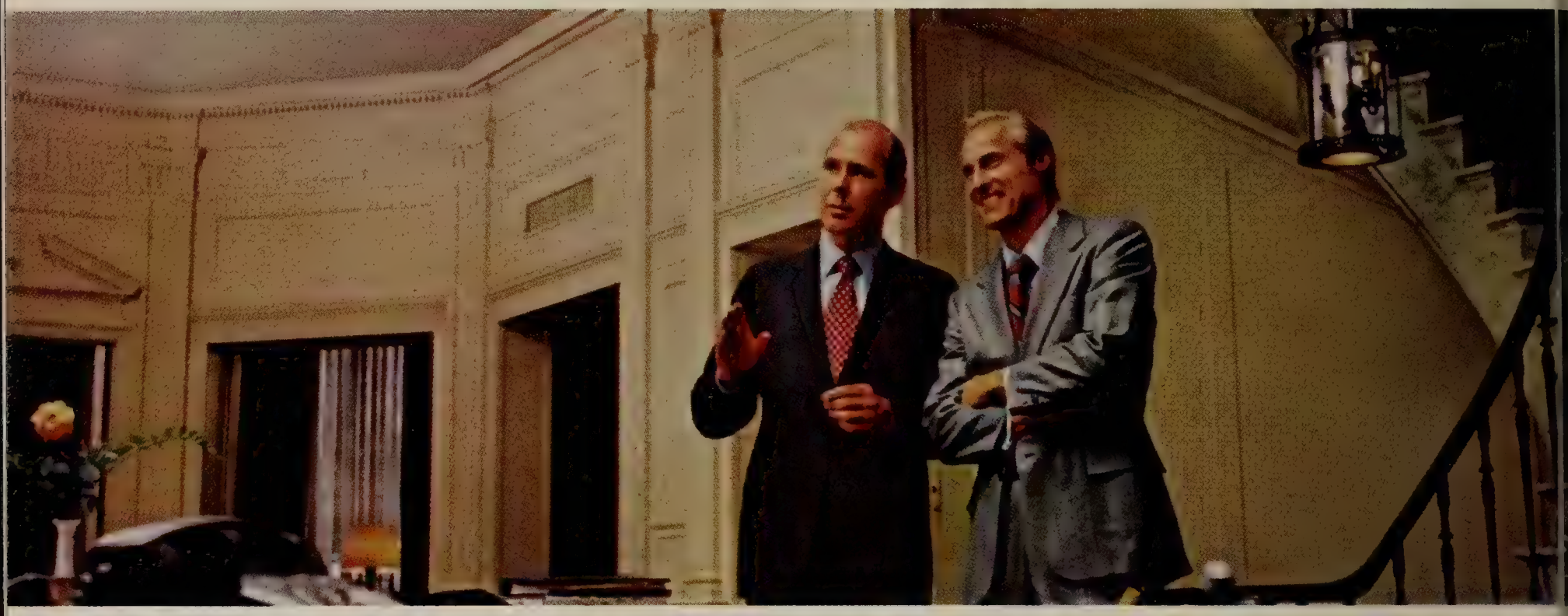
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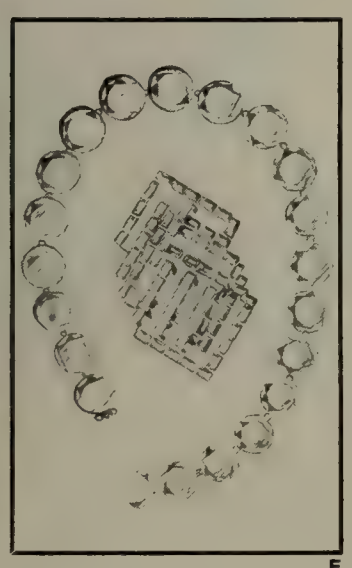
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C



D



E

Fashionably yours

By Joanne Winship

December! Delicious, delirious, frantic and fun, and gaiety reigns supreme. Some of us love it, some of us dread it, but it's here again, so take it in your stride and enjoy. Since Xmas gift giving is upon us and usually boggles the brain for many, we thought we'd devote this column to a few suggestions. Happy shopping:



F



G

A. What we gals can't live without; one of the newest and loveliest by Estée Lauder, "Private Collection." **B.** "Something for the boys." Big or little they will love it. Tele Concepts clear, break-resistant, acrylic, see through phone, the "Periscope." You can be sure your conversation isn't being bugged with this. From Bloomingdale's. **C.** Glamorous parties and opening nights. Long black matte jersey, in DuPont's lycra fabric. Transparent arms and shoulders, the bodice is opaque with a pattern of diamonds wrapping the body. By Giorgio Di Saint Angelo. **D.** For the sophisticated fellow, how about this for fun? Made from old cast iron bath tub legs, about six inches high, a hand painted one of a kind collection. From Louis Armstrong (as shown) to the old fashioned bartender, a great idea for his playroom or his office. Bloomingdale's. **E.** "Diamonds are a girl's best friend!" But the prices of real diamonds aren't so friendly. These fabulous fakes are the look today and at these prices men can have a field day in buying lots for milady's Xmas stocking. The 1973 version of the 1930's diamond clip in Pave Baguetté's. A dazzling rope of diamonds like Austrian crystal. Great look. All these and many more by Wm. de Lilo. **F.** Some of the most beautiful evening bags around. Get one for your Ms., it should keep your marriage together for another year! (Top) Ribbon clutch, Repoussé design, with a handle that folds inside bag, shoulder chains can be used. (Bottom) The pearlbox, inspired by the box the sultans used to send a pearl to their ladies. By Judith Leiber (this year's Coty Award winner). **G.** Whether you get to the party by pogo stick or by foot, the "feet come first." Beautiful shoes are a must with beautiful clothes. Take your choice, there is plenty to choose from. Shown above: The "champagne sandal." All over Strassé on silver kid. By Beth Levine. Below: "Balloon pump." Black patent or kid balloons on clear vinyl. By Beth and Herbert Levine, winners of this year's Coty Special Award for shoe design.

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Pablo Casals, Man and Musician

Different as they were in musical disposition, Arnold Schoenberg and Pablo Casals had much in common as independent spirits. In a letter to a correspondent who had sent him a comment on Dimitri Shostakovitch in 1944, Schoenberg replied: "It is perhaps his fault that he has allowed politics to influence his compositional style. . . . He might be no hero, but a talented musician. In fact, there are heroes and there are composers. Heroes can be composers and vice versa, but you cannot require it."

Similarly, it was not required of Casals that he be anything but the great musician he had been for decades before the advent of totalitarianism. He required it *of himself* to perform his heroic deeds of outspoken opposition to repressive political forces. The world identifies him most with the role of a patriot outraged by a dictator's repressive acts toward the people of his own country. It is all too often forgotten that he had previously renounced public appearances in Germany and the USSR when the governments in those countries were at their most repressive.

Casals' eminence among the most influential instrumentalists of the century is discussed in an adjoining conversation with Leonard Rose, a great one of today. But, for a generation unborn when Casals was already famous, the spiritual influence of the man may endure even longer. Casals was, and is, a living symbol of the possibility that the capacity to express a noble sentiment through an artistic means may spring from a deeper source than physical endowment or an accident of nature. The ability to do, and the ability to be, are not often combined. They became a moral force in Casals; not because it was required of him, but because he required it of himself. I.K.



UNITED NATIONS PHOTO

Pablo Casals photographed at his famous performance at the UN on October 24, 1958.

To Leonard Rose, whose appearance in Carnegie Hall on February 13 with The Cleveland Orchestra will celebrate his 30th year of high rank among the world's cellists, Pablo Casals is not only a "fantastic figure, one of the greats of the 20th century, but a man with the most profound effect on the playing of the cello in history. . . . There were," says Rose, ". . . great cellists before him, of whom Luigi Boccherini was perhaps the first to use the thumb on *top* of the string. He had advanced ideas about technique, as we can tell from the music he wrote, which is still a fundamental part of the literature today. Then there was Bernhard Romberg, a comtemporary of Beethoven, who did a great deal for the instrument. Take note of the high-lying music in Beethoven's Triple Concerto, a range Romberg developed considerably. He was, however, not much as a composer, and the musical results of his innovations are conveyed mostly by Beethoven's cello parts. Romberg's works still are used for teaching purposes, and very productively."

"But Casals," Rose continued, "was the man who was responsible for the whole modern concept of cello playing. He had, in a way, as much of an effect on the playing of that instrument as Toscanini had on the orchestra . . . I mean in the musical dimension." Queried as to just how that much-repeated statement expressed itself, Rose replied: "Its quite simple. For generations cellists had accepted the principle that in order to play a certain interval one had to approach it by a slide or glissando. Casals rationalized the problem perfectly by innovating the principle of 'extension.' That is to say, by stretching further, sometimes with the second finger, sometimes with the fourth finger, to make the interval, thus avoiding the slide. Then, when a shift or slide was absolutely necessary, he did it on the half step rather than the whole step, again minimizing the in-between slide. And he added further to the elimination of non-musical detail by clever manipulation of the bow. Basically, his philosophy was: the glissando should be used not because of technical necessity, but for musical expression. He turned around the entire approach to the instrument, and everybody who plays it today is indebted to him."

Asked whether he had ever discussed these points verbally with Casals, or whether knowledge of them had emerged from observing his practice, Rose said: "Oh yes. I talked with



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Leonard Rose

him often. But I didn't become acquainted with him until the 'fifties, when he was already 81. The most impressive thing to me about him then was that, at an age when playing a string instrument is normally considered impossible, he played impeccably in tune. As time went on, he slowed down somewhat, of course, his great Bach performance ritarded a little. But I will tell you what happened the last time we were together. It was just this past August in Israel. . . . We (meaning Isaac Stern, Mischa Schneider, Eugene Istomin and Casals) were in Jerusalem, and we attended the dedication of a musical facility in which Stern was interested. We played a movement or two of chamber music, and there was no thought that Casals would perform . . . but his cello was there, and Istomin had made an arrangement of *The Song of the Birds* and Casals said he would try. It was slow, and there was not much sound from the instrument. But what I'll never forget is that, at one point, he unintentionally began a phrase on an up bow, rather than a down bow—always harder to do, of course. But, for all his 97 years, he miraculously reversed the direction of the bow, without an intervening sound. His command of the instrument was so great, his instinct for it so profound, that they functioned even at 97, when his physical strength was all but spent."

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November 18, 1973
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The Casals Portrait
(December Cover Alice Tully Hall)

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CONCERT NOTES

The recent edition of a publication titled *Symphony News* (published by the American Symphony Orchestra League, Inc.) devoted its cover to the likeness of a conductor. This is hardly remarkable, but it was a conductor born not in Odessa or Kiev, Berlin or Bonn, but in Brooklyn. It celebrated the award of a Gold Baton to Danny Kaye for generosity above and beyond the call, even, of charity, in conducting almost any orchestra worthy of the name on behalf of its fund-raising needs. Much more recently, Kaye was one of two public-spirited personalities who put his art onto the balance scale on behalf of Israel in the Middle East war. The other was Isaac Stern.

. . .

Composers who come out of the ranks of performing musicians are rareties, but by no means unknown. Among recent instances are Claus Adams, celebrated as cellist of the Juilliard Quartet, whose Cello Concerto was performed by The Cleveland Orchestra; also William Kraft, percussionist of the Los Angeles Philharmonic, and well known as a composer of specialties for his instrument(s), who has added a piano concerto to his output. Adams, incidentally, has announced that he will resign his place with the Juilliard Quartet, after an 18-year association, to devote more time to composition. His replacement is Joel Krosnick, born in New Haven, Conn., in 1941, whose teachers have included Mr. Adams. The change will become effective at the beginning of the 1974-75 season.

. . .

Robert Marcellus, much-admired principal clarinetist of The Cleveland Orchestra for 20 years, has been forced to give up his post because of a medical condition ("diabetic retinopathy") which would be "dangerously intensified by any further playing," to quote the language of the announcement. Among those who lamented the sudden withdrawal of Marcellus from the Orchestra were Lorin Maazel, its present Music Director, who described him as "one of the crowning jewels" of the Orchestra, and General Manager Michael Maxwell, who pronounced Marcellus an "outstanding artist and musician" and said "we all wish him well as he settles into his new life of conducting and teaching."



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AMERICAN EXPRESS

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St. Louis and Ford Foundation Sponsor a New "Musical Offering"

In most cities, chamber music and its symphony orchestra are as widely separated as East and West, with no common ground on which to meet. But in St. Louis, the symphony orchestra conducted by Walter Susskind has sought and received aid from the Ford Foundation to create a three year series of non-symphonic concerts. A total of $50,000 for the three year period will work out to slightly more than $1,000 a concert for each year's 15-event sequence titled "A Musical Offering."

The Monday evening series is co-sponsored by Washington University and the St. Louis Symphony. The locale is the new 657-seat Edison Theatre in Mallinckrodt Center on the University campus. It is already sold out by subscription. The audience will be offered a varied tour of the chamber music and solo literatures ranging, as an instance, from a Bach English suite (played by harpsichordist Fernando Valenti) to the Debussy sonata for flute, harp and viola. Participants will include well known soloists visiting St. Louis to perform with the orchestra on the preceding Sunday, members of the orchestra, its conductor Walter Susskind as pianist, the St. Louis String Quartet and String Trio, and the Washington University Madrigal Singers.

In acknowledging the aid from the Ford Foundation, the orchestra's executive director Peter Pastreich said: "We are honored to be selected by the Ford Foundation for this grant, which we believe recognizes the innovative and exemplary character of this new chamber music series. The series will bring the masterpieces of the chamber and solo literature to a new audience, give the Symphony more flexibility in responding to the musical needs of the community and provide an example to other orchestras of a creative approach which may help to keep the American symphony orchestra as a living, viable, and flexible institution." One third of the theater's capacity is reserved for students.

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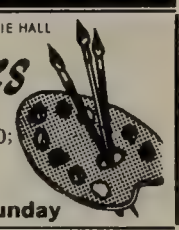
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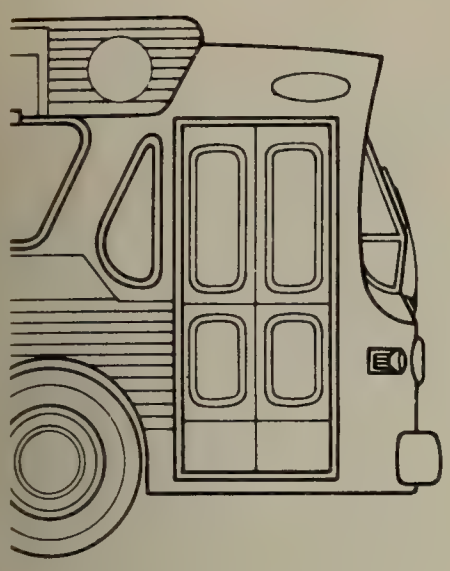
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New Yorkers are well aware of the importance of bus transportation to the general movement of people around the city to facilitate their day to day existence. They may not be as well aware of the efforts of the New York City Transit Authority to serve some special purposes related less to business than to weekend pleasure and recreation.

Of particular interest to those who find pleasure and recreation in the city's many and famous museums, galleries, theaters and concert halls is the recently instituted weekend and holiday "Culture Loop" service. In the words of William J. Ronan, Chairman of the Metropolitan Transportation Authority: "This transit innovation is the first of a series of off-peak travel marketing tests we are planning." The concept basically, is simple enough: to create an easy, expeditious and dependable way for New Yorkers to reach the galleries, or theaters or museums of their choice on the days when they have the most time, and the greatest inclination, to indulge such interests.

What is new is a refinement that has been introduced to make it possible for a New Yorker, or a visitor, or a New Yorker who wants to show a visitor, some of the city's cultural treasures, to have access to a variety of objectives at a reasonable price. The plan provides for a single ticket charge of $1.00 that will entitle the purchaser to stopovers at any of the institutions on the "Culture Loop;" transportation to the next; and so on through the day, to a total that could include all 22 of the stops on a 17 mile circuit. Possibly some record seekers will check in at all 22 in the course of a day, and return home exhausted but exhilarated by the knowledge that they have crowded the culture of centuries into a single circuit. But others will realize that, vis a vis the ordinary charge of 35¢ per bus ride, a visit to three or more points of interest will give them generous artistic returns for a limited economic outlay.

During the 17 mile circuit, the Culture Bus (as it has been dubbed) will pass through 11 New York neighborhoods, ranging from Chelsea and the garment district, to Harlem and Washington Heights. The total circuit is clocked at an hour and fifty minutes. Although a "loop" suggests an endless belt with no specific point of origin, the Culture Loop will have, for operational purposes, a point of departure at Eighth Avenue and West Thirty-first Street.

Its course is charted along Eighth Avenue to West Fiftieth Street, east to the Avenue of the Americas, north to Central Park South, west to Broadway, north to West 65th Street, east to Central Park West, north to West 86th Street, west to Riverside Drive and then straight up to West 157th Street. From this northern-most point,

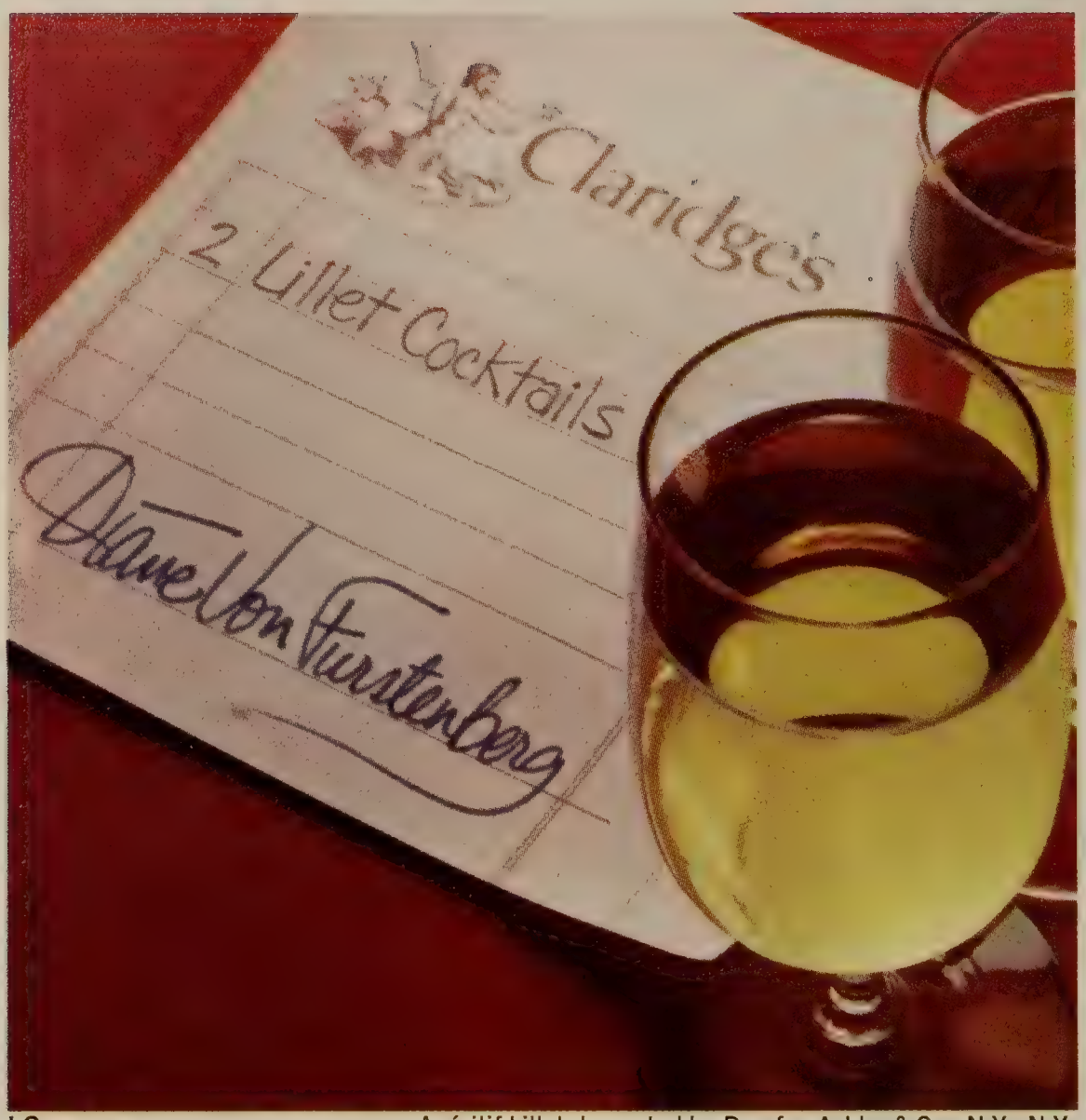
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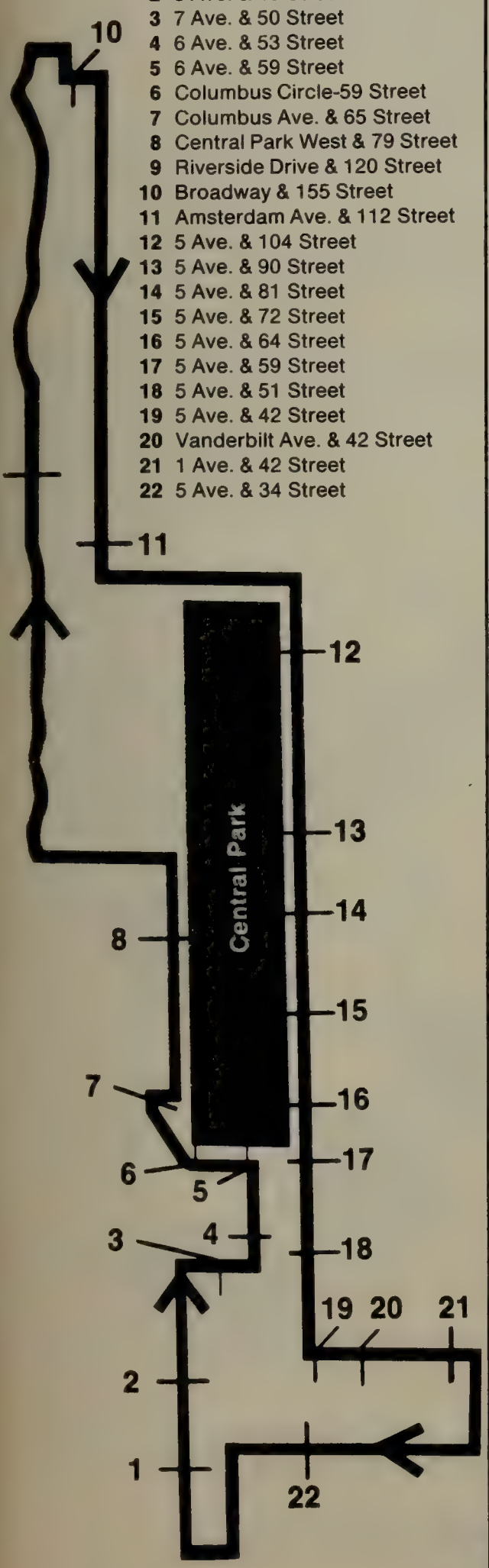
Culture Bus

continued from page 33

the return route will be east to Broadway, south to 155th Street, east to Amsterdam, south to 110th Street (Cathedral Parkway or Central Park North in some terminologies), and east to Fifth Avenue. Then directly south to Forty-second Street, east to Franklin D. Roosevelt (East River) Drive, south to East 34th, west to Seventh Avenue, south to West Twenty-third Street, west to Eighth Avenue and thence back to the starting point at Thirty-first.

En route, the bus will either pass or come very close to passing scores of museums, galleries, concert halls, religious buildings and official landmarks. To mention but a few: the Metropolitan Museum of Art, the Museum of Natural History, the Hispanic Society, the Museum of the American Indian, the Jewish Museum, the Guggenheim Museum, the Frick Collection and the Museum of Modern Art. Add to these: Lincoln Center, Rockefeller Center, the U.N., Riverside Church, the Cathedral of St. John the Divine, Temple Emanu-El and St. Patrick's Cathedral. On its northern leg, the Cultural Loop will come within a block of Carnegie Hall, with its stop at Fifty-seventh Street and the Avenue of the Americas. Tickets may be bought in advance, or purchased on the bus (where exact change is required). The schedule is on a fifteen minute headway, between 10 A.M. and 6 P.M. Both the buses and the 22 stopping points have identifying markers, featuring a laurel wreath encircling the route number (M 41) and the words "Culture Bus."

Says Mr. Ronan: "The key to the Culture Bus loop is flexibility. One rider can choose to stay aboard for the full circuit, for viewing purposes. Another—photographer or sketcher perhaps—may elect to leave at every one of the stops for ten or 15 minutes of work, and then catch the next bus." Furthermore, he emphasizes: "They will be riding in buses that would otherwise stand idle in the garages."



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10 Broadway & 155 Street
11 Amsterdam Ave. & 112 Street
12 5 Ave. & 104 Street
13 5 Ave. & 90 Street
14 5 Ave. & 81 Street
15 5 Ave. & 72 Street
16 5 Ave. & 64 Street
17 5 Ave. & 59 Street
18 5 Ave. & 51 Street
19 5 Ave. & 42 Street
20 Vanderbilt Ave. & 42 Street
21 1 Ave. & 42 Street
22 5 Ave. & 34 Street

Map of Culture Bus route with numbered stops indicated.



La crêpe

Charming, unique restaurants serving authentic French crêpes at moderate prices.

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MIDTOWN: 57 WEST 56th ST.
TIMES SQ.: 158 WEST 44th ST.
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VILLAGE: 15 GREENWICH AVE.
WALL ST.: 59 NASSAU ST.

It just so happens that you are hungry & thirsty—and it just so happens we have two very good answers to your dilemma.
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ONEALS BALOON—63rd St. At Columbus Ave.
THE GINGER MAN—51 WEST 64th St. SC 4-7272

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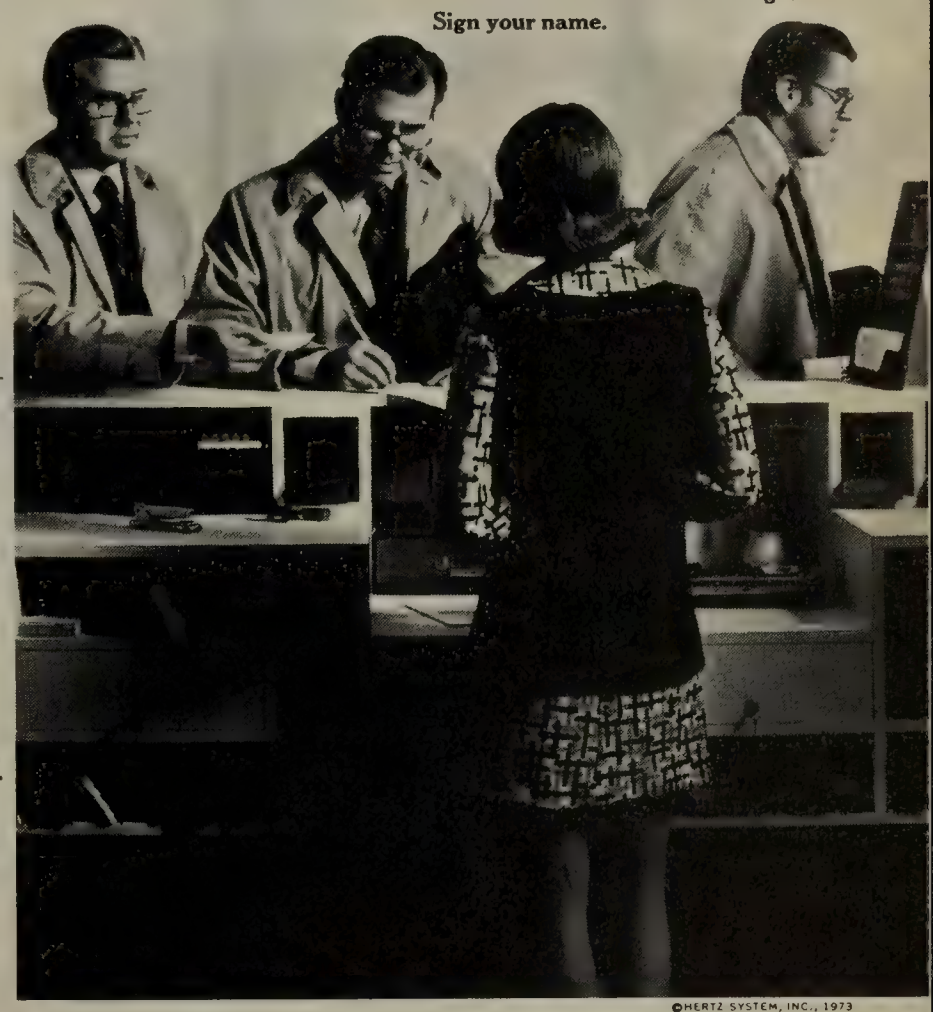
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Hertz®

After you've called to reserve a car, just show your license and charge card.

Sign your name.

And go.

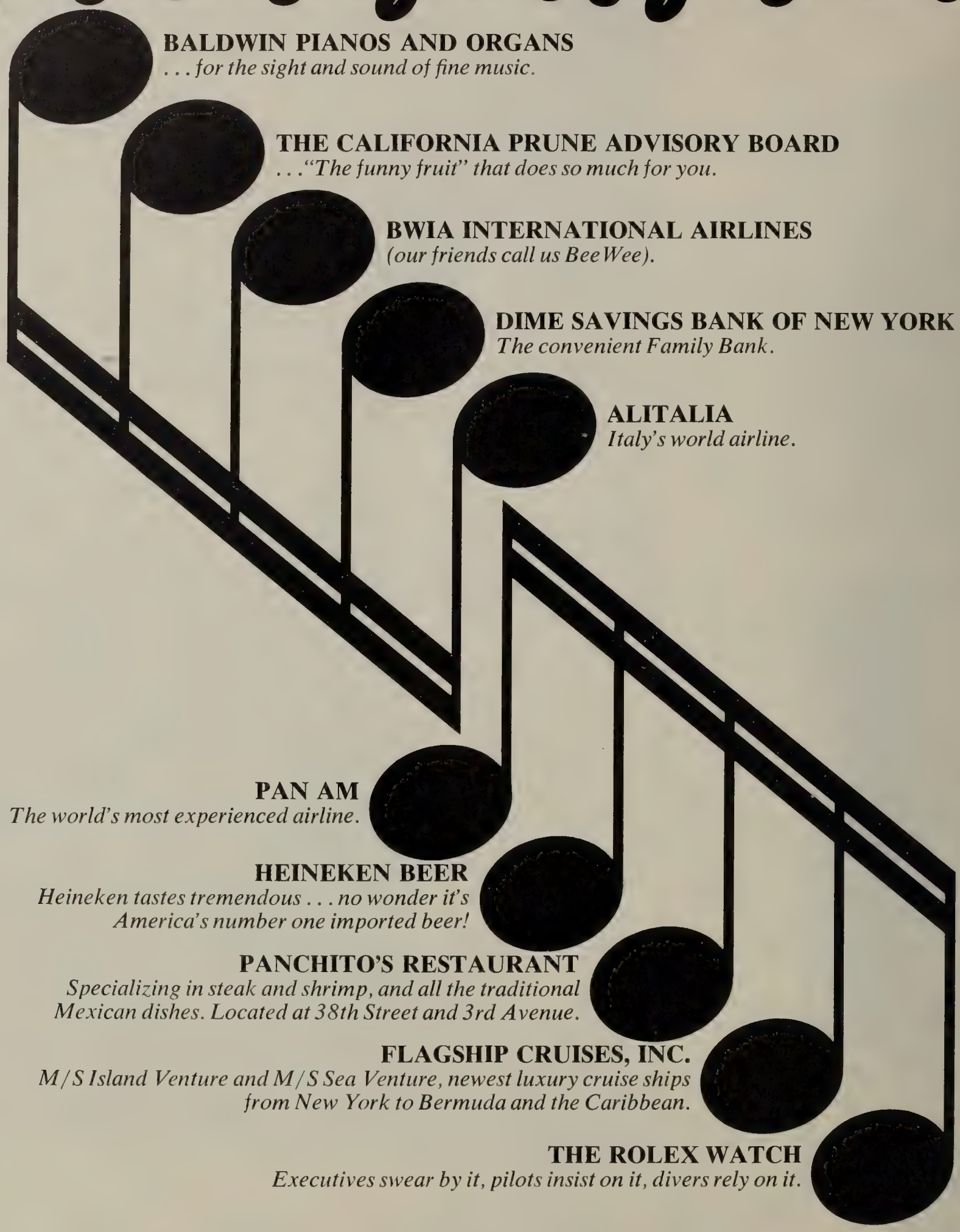


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DINING GUIDE

L Lunch C Cocktails D Dinner S Supper

West Side

BARBETTA, 321 W. 46th St. CI 6-9171. Open 'til midnight. Chamber music ensemble plays Thurs., Fri. nights, in this elegant north Italian restaurant that serves fresh white truffles hunted by its own truffle hounds. Pre-theater **D** $11.50.

CARACALLA, 168 Amsterdam Ave. (67 St.) 799-4600. Spacious, comfortable. Superior North-Italian cuisine. **L** a la carte $2.50-$5.75; **D** a la carte $3.25-$6.95. Open every day. Free parking for entire evening.

CLEOPATRA, 2527 Broadway (94 St), 749-9980, 865-3000. Authentic Islamic cuisine from the Middle East as served by international chef Attiah. A la carte menu 11 AM to mid-nite; entrees $2.50-$5.50, incl. soup & salad.

EL FARO 72, 40 W. 72 St. EN 2-2050. Classic Spanish cuisine. Paellas, mariscadas. Graceful decor, pleasant atmosphere. Dinner 4-12, Fri.-Sat. 1 A.M., Sun. 1-12. A la carte $4-$6. Closed Mondays.

FINE & SCHAPIRO, 138 W. 72 St. (bet. B'way & Columbus) TR 7-2721. Delicatessen & restaurant. Complete dinner & sandwich menu. Serving Jewish delicacies for nearly 50 years. Open until midnight, Fridays till 9 P.M.

FLEUR DE LIS, 141 W. 69 St. 874-9837. Tasty French viands served in authentic Gallic ambience. Seafood, regional specialties, game in season. **L** 12-4, entrees $2.25-$4.75; **D** 4-12; Sun. 12-12, entrees $3.50-$9.

GINGER MAN, 51 W. 64 St. SC 4-7272. A West Side favorite. Celebrity hangout. Publike decor. French-American cuisine. Open daily until 2 A.M. A la carte only. Lunch $2-$4.65; Dinner $4.85-$7.35; Supper $2-$7.25.

GINGKO TREE, 199 Amsterdam Ave. (68 St.) 799-5457. A large elaborate menu featuring specialties from all the Chinese provinces. Open daily for **L, D & S** until midnight; Fri. 1 A.M.; Sat. 2 A.M.; Sun. 11 P.M. Free parking.

HENRY STAMPLER'S FILET MIGNON, CPW and 61 St. PL 7-3165. An old favorite in LC area. Superb steaks, chops, seafood. **L** and **D** daily. Present programs for after-dinner cordials.

JUSTIN, 44 W. 58 Street (751-8897). Superior American-Continental cuisine served in a spacious, comfortable club-like ambiance. **L** a la carte entrees are $3.25-$8.95, **D** $6.95-$9.95, including salad and potato or vegetable. Closed Sunday.

LA CREPE, 57 W. 56, 247-1136; 158 W. 44, CI 6-5388; 59 Nassau, RE 2-8680; 15 Greenwich Ave., CH 3-2555; 1974 Broadway (67 St.), TR 4-6900. 110 varieties of Brittany crepes, onion soup, salads, desserts, 75¢ to $4.25.

LA FONDUE, 43 W. 55 St. 581-0820. Favorite spot for authentic Swiss fondues, cheese & sausage boards, rich desserts. Cocktails, wines. **L** fr $1.95, a la carte from $2.95; comp. **D** from $4.95. Until 1 A.M. Closed Sundays.

LE POULAILLER, 43 W. 65 St. 799-7600. Classic French cuisine. Large, airy. Joan Pages murals. Crepes fromage, mousse a cafe. Open for **L, D, S** until 12:30 A.M. Closed Sundays.

MONK's CELLAR, 37 W. 64 St. 874-7781. For intimate little suppers. Coq au vin, steak garni, quiches. Entree & dessert souffles. A la carte entrees $3.25-$6. **L** Fridays only. Closed Monday.

MONK'S INN, 35 W. 64 St. 874-2710. Across Broadway from Lincoln Center. Fondues, quiches, raclette Valaisanne. A la carte entrees $3.25-$6.75, at **L** 50¢ less. Open daily noon to 1 A.M.

MRS. J'S SACRED COW, 228 W. 72 St. (bet. B'way & W. End) 873-4067. Moments from Lincoln Center. Superb prime steaks, roast beef and seafood. Pianist and entertainment nightly. Open daily for **C, D & S.** A la carte entrees $4.25-$7.95.

O'NEALS' BALOON, 48 W. 63 St. 765-5577. A fun, jumping place for hamburgers, fish 'n' chips, chili, etc. Noon to 1 A.M. daily. Same menu all day; from $1.15 for a hamburger to $3 for a steak sandwich.

RED BARON, 201 Columbus (69 St.). 799-8091. Popular with show folk. Swiss brasserie with a pub decor. Serving superb regional specialties, steaks and chops. A la carte $1.85 to $7.90. Open noon to 2:30 A.M. daily.

RIKYU, 210 Columbus (70 St.). 799-7847. A new restaurant with much promise, serving authentic Japanese specialties. Open daily for **L, D & S** until 1 A.M. Same menu all day. Comp. meals $3-$4.50, a la carte $.75-$3.50.

ROAST BEEF & BREW, B'way at 64, Madison at 59, Madison & 79. Pub **L** entrees $2.95-$5.95 with unlimited salad, pitcher of beer, wine or sangria & Fr. fries. Prime ribs of beef, regular $5.75, full rib $6.95. Other entrees $3.75-$8.95.

RUSSIAN TEA ROOM, 150 W. 57 St. 265-0948. A favorite with show folk. Beef Stroganoff, chicken Kiev, blini, blinchiki. **L** (entree, dessert, beverage) $3.75-$7.95; complete sandwich **L** $4.25; **D** table d hote $7.50-$11.75; supper a la carte $3.50-$11.50 until 1 A.M. Come be inspired.

TOP OF THE PARK, in Gulf & Western Bldg. 333-3800. 3 blocks south of Lincoln Center. 43 floors above Central Park. Superb dining with NY's most magnificent view. Comp. **D** $7.95-$11.50. Closed Sundays.

East Side

THE ARARAT, 4 E. 36 St. 686-4622. Praised by all major restaurant editors. Armenian cuisine at its best, served in leisure and comfort. **L,** a la carte $4.75-$6.25; Comp. **D** $7.75-$8.95, with a la carte $4.75-$6.25. Open daily. No parking problems after 7 PM.

CZECHOSLOVAK PRAHA, 1358 First Ave. (73 St.) YU 8-3505. Cheerful relaxed atmosphere. Spacious, attractive. Authentic Czech cuisine. **L** 12-4 a la carte only, entrees $1.50-$5.95; complete **D** 4-11 $5-$7.95. Music at dinner Wed.-Sun. Open daily.

LICHEE TREE, 45 E. 8 St. GR 5-0555. An elaborate, luxurious Chinese restaurant featuring specialties from all the provinces. **L** $1.85-$3.50; **D** $3.75-$7. A la carte at **L & D** $3-$15. Sunday brunch $4.50 & $6.50.

MANDARIN INN, 14 Mott St. 962-5830. In Chinatown, featuring outstanding Szechuan, Peking, Shanghai and Mandarin specialties. Complete lunch $1.25-$2.25; a la carte entrees for lunch and dinner $1.50-$3.75. Open every day. All major credit cards.

THE MAGIC PAN, FAMOUS SAN FRANCISCO CREPERIE, new in New York at 149 E. 57 St. 371-3266. Cocktails, wines, European atmosphere, lunch, dinner, late supper. Open 7 days. Moderate.

MARTELL'S, Third Ave. at 83 St. UN 1-6110. Oldest bar in Yorkville. Once a speakeasy during prohibition, now a fine restaurant serving American and Continental cuisine. Fireplace-sidewalk cafe. **L, D** & after theater. Credit cards.

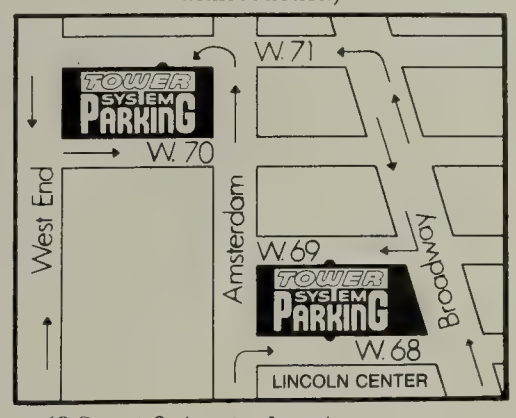
PANCHO VILLA, Second Ave. at 78 St. 734-9144; 145 Larchmont Ave., Larchmont, N.Y. (914) 834-6378. A happy blend of Mexican food, Spanish colonial decor and strolling guitars. Daily for lunch, dinner & supper.

SIGN OF THE DOVE, 1110 Third Ave. (65 St) UN 1-8080. A beautiful showplace serving delectable Continental specialties. Cocktail lounge, entertainment nightly. A la carte only. **L** $3.50-$7, **D** $6.50-$10.50 until midnight. Closed for **L** on Mondays.

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- 140 W. 51 Street (In the Theater district)

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Arthur Young & Company
Young & Rubicam International Inc.
Twenty Anonymous

Perth sends you its Best for the Holidays



We do not have much snow in Perth. It is said that we gave it to America to make your Holidays brighter.

Along with the snow go our best wishes . . . and our good whisky.

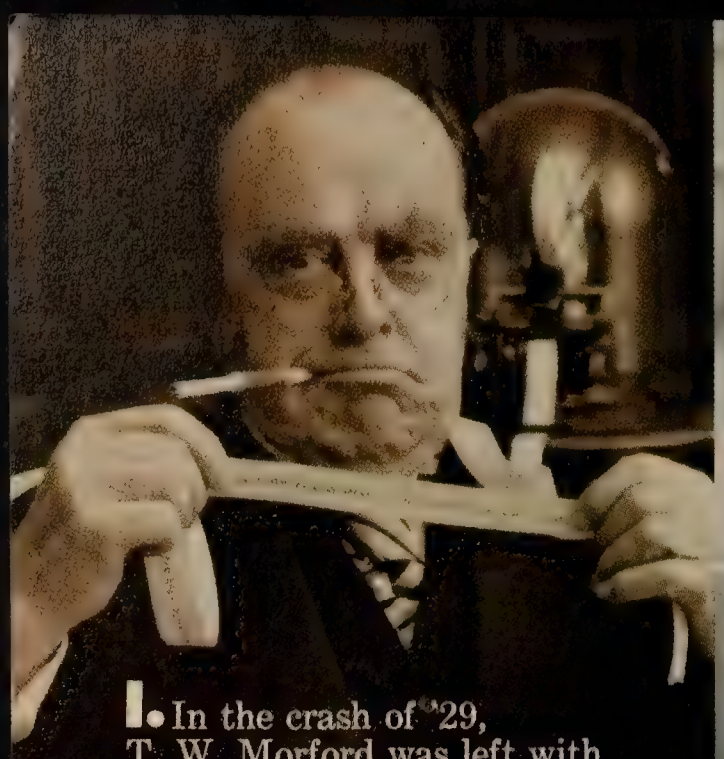
We don't miss the snow. And we always keep enough Dewar's "White Label" over here to toast a few friends of our own. The season would be mighty cold without that!

Authentic.

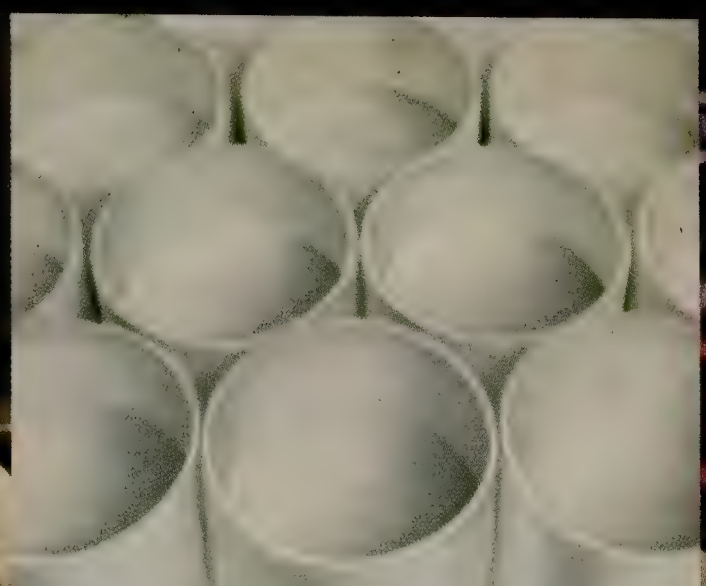
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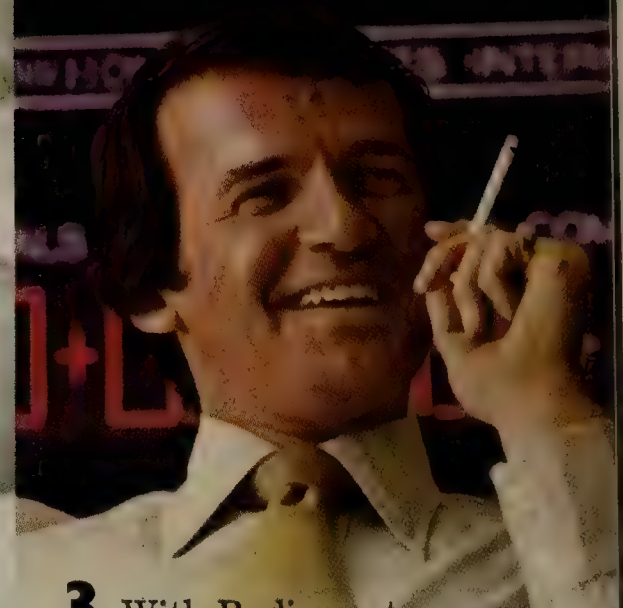
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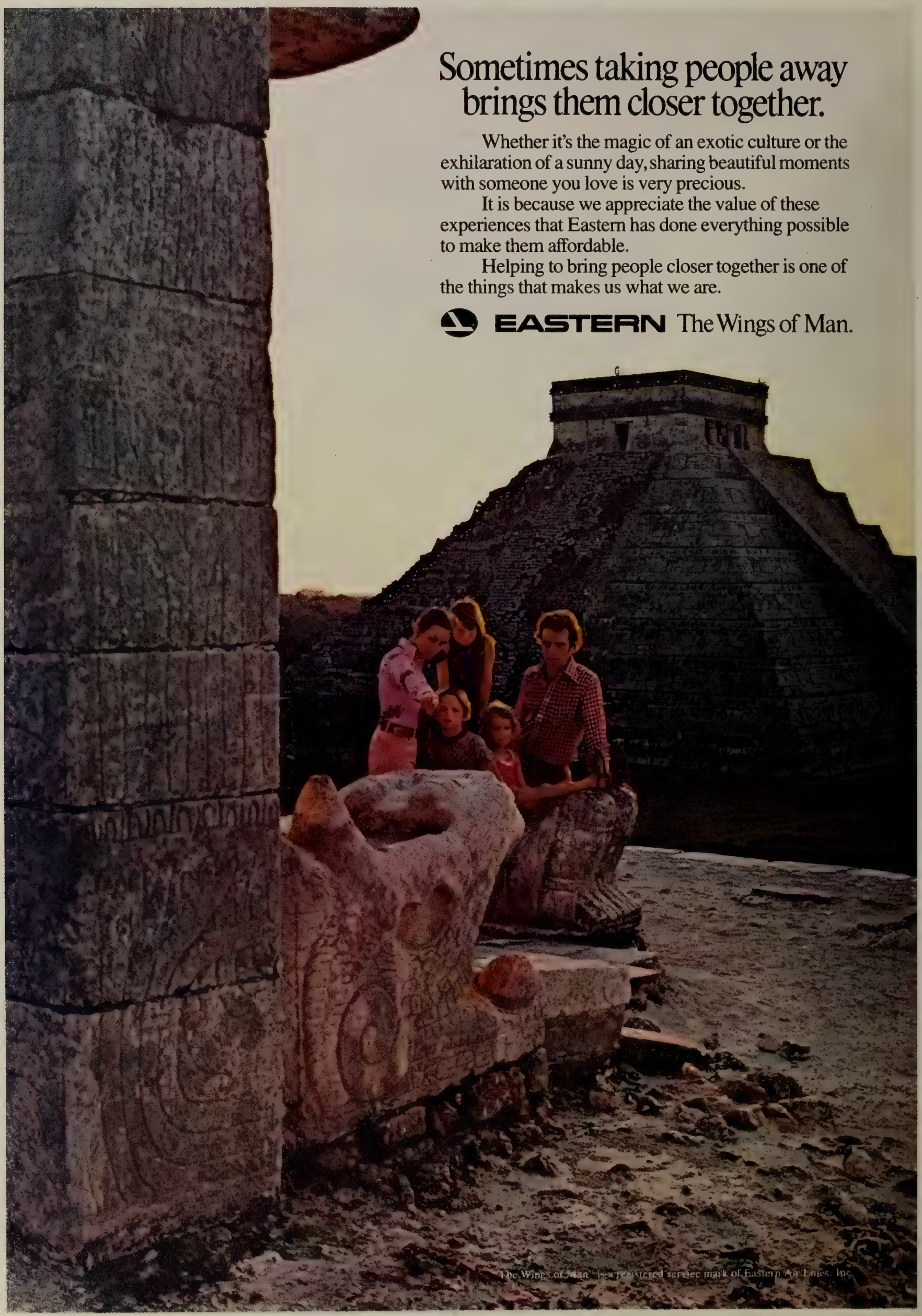
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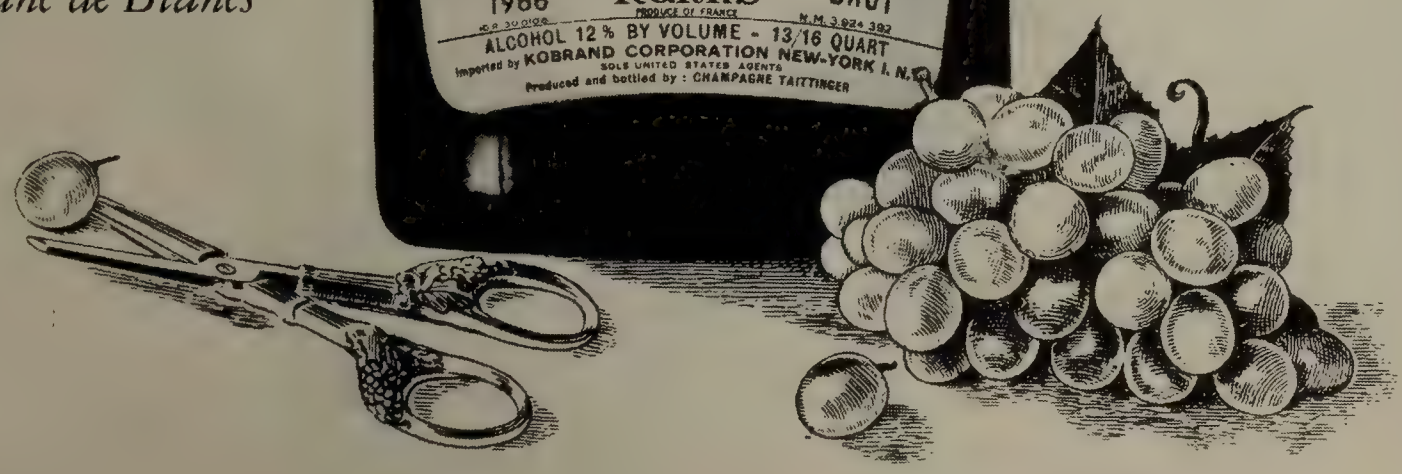
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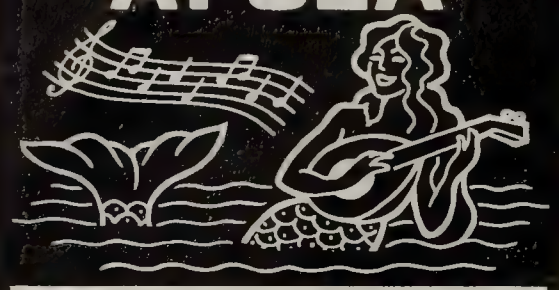
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Carnegie Hall Calendar

December

Saturday, December 1, at 8:00
THE GHEORGHE ZAMFIR ENSEMBLE

Sunday, December 2, at 3:00
DANIEL BARENBOIM, Piano
PINCHAS ZUKERMAN, Violin

Sunday, December 2, at 8:00
EUBIE BLAKE and BILL BOLCOM

Monday, December 3, at 8:00
VLADIMIR VIARDO, Pianist
Winner of the Van Cliburn Piano Competition

Tuesday, December 4, at 8:00
RUDOLF SERKIN, Piano

Wednesday, December 5, at 8:00
SHIRLEY VERRETT, Mezzo-Soprano

Thursday, December 6, at 8:00
NEW JERSEY SYMPHONY ORCHESTRA
Henry Lewis, Conductor
Alexis Weissenberg, Piano
All-Rachmaninoff Program

Friday, December 7, at 8:00
THE MASTERWORK CHORUS AND ORCHESTRA
David Randolph, Conductor
Handel's "Messiah"

Saturday, December 8, at 3:00
YOUTH SYMPHONY ORCHESTRA OF NEW YORK
David Stahl, Conductor

Saturday, December 8, at 7:00
THE MASTERWORK CHORUS AND ORCHESTRA
Repeat of December 7th Program

Sunday, December 9, at 2:00
THE MASTERWORK CHORUS AND ORCHESTRA
Repeat of December 7th Program

Sunday, December 9, at 8:30
"Caribbean Night"

Monday, December 10, at 8:00
BUDAPEST SYMPHONY ORCHESTRA
Gyorgy Lehel, Conductor
Ferenc Tarjáni, French horn
Works of Bartók, Strauss, Falla (I.F.V.O.*)

Tuesday, December 11, at 8:00
THE NATIONAL ORCHESTRAL ASSOCIATION
Leon Barzin, Conductor
Harvey Phillips, Tuba

Wednesday, December 12, at 8:00
ALEXIS WEISSENBERG, Piano

Thursday, December 13, at 8:00
BOSTON SYMPHONY ORCHESTRA
Michael Tilson Thomas, Conductor
Rose Taylor, Mezzo-Soprano
A "Spectrum" concert: "Transcriptions"
Works of Cage-Harrison, Monteverdi-Orff, Sibelius-Stravinsky, Schumann-Ravel, Brahms-Schoenberg (I.F.V.O.*)

Friday, December 14, at 8:00
VIENNA JOHANN STRAUSS ORCHESTRA
Walter Goldschmidt, Conductor

Saturday, December 15, at 8:00
BOSTON SYMPHONY ORCHESTRA
Michael Tilson Thomas, Conductor
Malcolm Frager, Piano
Works of Brahms-Schoenberg, Brahms

Sunday, December 16, at 2:30
ST. CECILIA CHORUS AND ORCHESTRA
David Randolph, Conductor
Bach's "Christmas Oratorio"

Monday, December 17, at 8:00
AMERICAN SYMPHONY ORCHESTRA
Morton Gould, Composer/Conductor
Lorin Hollander, Piano
Works of Copland, Gershwin, Gould,† Ives†
† New York Premiere

Wednesday, December 19, at 8:00
MUSICA SACRA
Richard Westenburg, Conductor

Thursday, December 20, at 8:00
"Heavy Organ" Virgil Fox with Revelation Lights

Friday, December 21, at 8:00
ORATORIO SOCIETY OF NEW YORK
Lyndon Woodside, Conductor
Handel's "Messiah"
Soloists: Eleanor Steber, Muriel Greenspon, Dean Wilder, Robert Hale
Edward Brewer, Harpsichord

Saturday, December 22, at 8:00
Sunday, December 23, at 8:00
JUDY COLLINS

Monday, December 24, at 12:00 Mid.
NEW YORK STRING ORCHESTRA
Alexander Schneider, Conductor
Soloists to be announced

Friday, December 28, at 8:00
MODERN JAZZ QUARTET

Sunday, December 30, at 2:00
ROSALYN TURECK
An Afternoon of Bach
Bach's "Goldberg Variations"
on Harpsichord at 2:00
on the Piano at 4:30

Sunday, December 30, at 8:00
NEW YORK STRING ORCHESTRA
Alexander Schneider, Conductor
Soloists to be announced

January

Thursday, January 3, at 8:00
Friday, January 4, at 8:00
Saturday, January 5, at 8:00
Sunday, January 6, at 8:00
MARLENE DIETRICH

Wednesday, January 9, at 8:00
HORACIO GUTIERREZ, Piano

Friday, January 11, at 8:00
JANET BAKER, Mezzo-soprano

Saturday, January 12, at 2:30
Orchestra conducted by CHARLOTTE BERGEN
Aaron Rosand, Violinist
Kenneth Cooper, Judith Norell, Harriett Wingreen, Harpsichordists
Works of Corelli, Bach, Mendelssohn, Schumann

Saturday, January 12, at 8:00
To be announced

Sunday, January 13, at 2:30
RUDOLF FIRKUSNY, Piano

Monday, January 14, at 8:00
STUTTGART CHAMBER ORCHESTRA
Karl Munchinger, Conductor
Bach's Art of the Fugue

Tuesday, January 15, at 8:00
WARSAW PHILHARMONIC ORCHESTRA
Witold Rowicki, Conductor
Konstanty Kulka, Violin
Works of Mozart, Szymanowski, Boguslawski, Stravinsky
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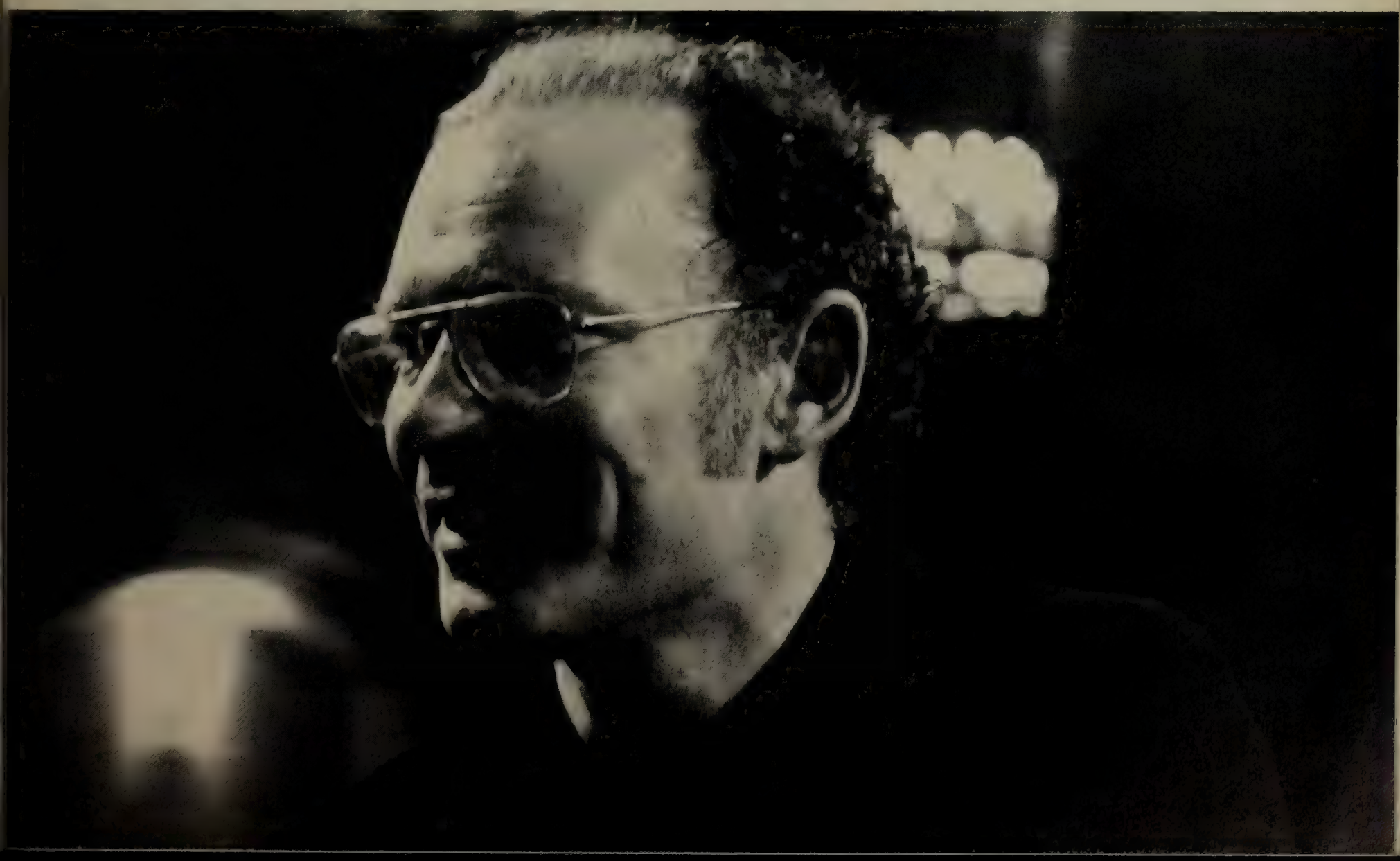
"Musica Sacra"—In and Out of the Church

The Central Presbyterian Church, now located at the corner of Sixty-fourth Street and Park Avenue, boasts an unusual musical tradition dating back to 1899, when Charles Ives was the Church's organist (at a prior site). Now it is Richard Westenburg, organist, choirmaster and founder of Musica Sacra, who channels secular and sacred streams into his programming of unconventional works.

Musica Sacra, the city's first church concert series featuring an all-professional chorus, soloists and orchestra, has, under the leadership of Westenburg, struck a harmonious chord aligning secular and sacred musical values. Within those hallowed stone and mahogany walls and high ceilings that permit an authentically rich acoustical sound, such unchurchlike works as the first American performance of Benjamin Britten's *Childrens Crusade* and Carl Orff's *Carmina Burana* have resounded. On December 19, under Westenburg's guidance, Musica Sacra will venture unconventionally in another direction with a Carnegie Hall performance of Handel's *Messiah* in its original Baroque form.

In a small office adjacent to the Church's pulpit, stacks of books are piled in precarious piles; a bass drum, harpsichord and a sleek racing bike lie haphazardly about the room. Wearing jeans and zippered velour shirt, Westenburg sat in an overstuffed upholstered chair. Cigarette in hand, he talked about Musica Sacra, the church and music in general. "To give you some background," began Westenburg, "I succeeded a man who had been here nearly 30 years, and who had a certain kind of music program that was not unlike several other churches. They had a professional choir and excellent soloists. But the greatest difference between what I have done and what he did is less a sign of the personalities than it is a sign of the changing times. At that time church concerts were performed with organ accompaniment. With recordings easily accessible, the public realized that instead of spending money to hear a concert with just organ accompaniment, they could spend about the same price and hear an orchestral version of the same work. People were just not coming to the concerts. At that time, which was during the late fifties and early sixties, there was not all that much interest in that type of concert. My idea was to use the unequalled architecture and acoustics of the church in a manner more interesting to music lovers. I wanted to do more authentic performances with orchestra. Needless to say we can't do the Verdi *Requiem* or the Brahms *Requiem* because there simply isn't enough space to seat chorus and orchestra. We are limited at the Church in that we only can use 30 singers, and an orchestra of not more than that size. But the most beautiful part about this church is that we have an unusual sound. Acoustically everything works. Even with a choir of 25, you have a deep involvement in sound, more so than if you had five or ten times that many singers performing.

continued on next page





Interior of Central Presbyterian Church.

Within the province of the Church, Westenburg found freedom with few compromises. "When I first came here," recalls Westenburg, "I sought the advice of the pastors as far as programming concerts. From the very beginning they told me to 'do what you want to do and if it seems right to you, we will defend it to any critics.' I have always enjoyed cooperation from the pastors in that regard. But I guess I couldn't do any old thing I wanted to do on Sunday morning—there is some conservatism indicated there. If we had started ten years ago with *Carmina Burana* instead of the Bach *Magnificat,* and if someone really read the libretto, they would have wondered what it has to do with the church. We had to work up to the recent period where we can do works that were not normally performed in the church."

For the 41-year-old conductor, the line separating sacred and secular music cannot be isolated within clear-sighted guidelines. "As long as anything is not downright profane, vulgar or obscene," remarked Westenburg, "we are allowed to do what we want to do. There are so many borderline pieces like the Brahms *Alt-Rhapsody.* It is a piece that is not sacred in some definitions. It is not sanctified, and exactly meant for the church. Historically, some parts of the Christian Church have said that nothing is sacred except that which is biblical or from a prayer book. But being on the liberal arm of the church we are permitted to say that anything that is serious and beautiful can be accepted as worthwhile."

"Were you not accused of heresy?" I interjected. He grinned and nodded, responding: "Some people have accused me of that." Sliding deeper into the comfortable contours of the large chair, he remembered the reaction to *Carmina Burana.* "During the performance I looked out at the audience and saw a whole row of nuns visibly enjoying it. Presumably, they knew some of the intimacies of the Latin which were not spelled out in the printed version of the English translation. They didn't seem to mind."

The choral literature, for Westenburg, is, to a large extent, sacred music. "Choirs have sung in the church throughout history. There are exceptions. The *Messiah* was conceived as a concert piece but is entirely biblical. So therefore it can be considered both sacred and secular at the same time. However, the bulk of the choral repertoire is sacred."

"What works would you not consider appropriate for performance in church?" I queried.

"I don't approach the value of programming a piece strictly on the basis of sacred and secular," answered Westenburg. "For example, Charles Ives was the organist for Central Presbyterian during the years 1899-1902. Every year we give an Ives concert. Next year, being the centennial of his birth, we will, of course, be giving one. Look at Ives's music. You see some works that are distinctly secular and exist only for fun, and these would be pieces I would not be apt to program. But not because they are not about God or Jesus, because they just don't seem to tap the kind of surroundings we have here. It works better when it is a work of a thoughtful, serious nature. On the other hand, there are many Ives pieces that are sacred in every sense of the word—*Psalms Settings,* for example."

Charles Ives, who was 25 at the time, worked at the Central Presbyterian Church on a part-time basis. He concurrently held a full-time job for the insurance firm, Mutual of New York, with whom he remained until he established the famous firm of Ives and Myrick, in 1916. "Ives grew up in an atmosphere of church music in Danbury, Connecticut," continued Westenburg. "And all of the gospel tunes and trappings of the Vesper service were in him. So at that period of his life he sought to increase his outside income and also exercise his musical interests by taking church jobs. Speaking of flak, I am sure he got a lot of it because there are existing manuscripts of certain things he did with hymns such as odd harmonizations of very familiar hymns. Some people probably said things to him, like, 'was the organ in bad repair?' But he didn't mind though. To him creativity was above everything. He once said that if a piece he wrote is unperformable, that it is all right and doesn't make it any less a composition. It exists as a work whether anybody can do it or not. He felt he should try some of these things and so challenged a lot of people. Nice little old ladies had to grab their hymn book hard and take it."

Westenburg grew up in Minneapolis, as a Methodist. He received a Bachelor of Music Degree at Lawrence College (now Lawrence University) in Wisconsin, Masters Degree in Music from the University of Minnesota, and spent a year in Paris studying with Nadia Boulanger. He refers to his religious training as a "liberal Protestant background." Concerning deeper religious motivations and convictions, he rubbed his chin for a few seconds and slowly responded: "There again, that demarcation line between sacred and secular eludes me. In many ways I feel I am

continued on page 30



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Judy Collins:
Singer of Contemporary Songs



Judy Collins' two Carnegie Hall concerts on December 22 and 23, are the last the folk singer has on her schedule for an indefinite period of time. After 15 years of concertizing all over the world, she will be taking a much needed vacation to devote herself to writing and a film making project.

When she is not out of town, Judy Collins can be found in a spacious, high-ceilinged apartment on the upper west side of Manhattan. Comfortably attired in patched dungarees, an open necked velour shirt and high leather cowboy boots, the light-blue-eyed singer mused over her new activities. "This year I spent a great deal of time on the road," began Miss Collins. "These two Carnegie Hall concerts will terminate my concertizing for a long time. I am stopping as of the first of the year. I want to get on with and into projects that take a great deal of time. Touring simply interferes with those pursuits. I want to do a lot of writing." A broad smile crossed her face. "And I am really excited about my first film. It seems almost surreal that we are talking about the film, because we just completed it. I produced and co-directed it. It is a 57-minute film called *Antonia, A Portrait of the Woman.* Antonia Brico was the first woman to break through the male-dominated field of conducting. She was the first woman to conduct the Berlin Philharmonic, in 1930, and the first woman to conduct the New York Symphony. She formed a women's symphony orchestra in New York City called the New York Women's Symphony. It existed, I think, for about five years. And of course people said she would not be able to do it. Sidney Prince's wife was her patron. Olin Downes, at the time, one of the important critics in New York, was a great fan of hers. He was very supportive and helped her to get work. After the film was completed I asked her about the obvious frustrations she must have felt about being a pioneer in an alien field. She said that she would have given up that odious distinction of being a pioneer just to have been a man and conduct. And the most incredible thing about the movie is that she is our star. She is over 70 years old, has her own orchestra in Denver and needless to say is a remarkable woman."

The 35-year-old folk singer said that it is difficult to write and tour at the same time. "I find that writing is just like any other job," says Miss Collins. "You just have to sit down and do it. It is the demon that seduces one away from that activity. There is no mystery to actually sitting down and writing. There is magic in where you get your ideas, but there is no mystery about the daily discipline of writing. What it comes down to is that I just can't do two things at the same time. I am a one project girl."

Looking back over her 15 years of performing and making recordings, she views her early developmental years as important evolutionary steps in her career. "As I grew," she said, "I found that I had more flexibility and that I could conceivably go on singing for the better part of my life. I will never stop performing."

She turned to folk music at 16, after studying the piano for eight years. The lure of the outside world, a restless youthful energy and a love of native American music brought her to the folk idiom. Recalling the time when she turned musical corners and began to delve into American folk music, she laughed heartily and said: "I gave up the piano in a great emotional gush. I just said, 'this is not for me. I had been playing the piano for some time and it was time that I changed.' But all I really did was change directions. The impulse to make music was so strong, there was no way I could give up that drive. I found a different outlet for myself. Moving to folk music was an important change for me. It gave me a combination that I didn't have before. With classical music I didn't have the lyric side of the spectrum. Learning about folk music and discovering the way people express themselves in their song poetry connected me with a kind of music that I now see as synthesized with serious music. I didn't play the piano in concerts for many years. It took me about ten years before I cared to face my classical training. I was very intimidated by it in a way. So much of my youth was spent being professionally and classically oriented, that I developed a respect for that approach which carried over into everything else. Before that time I was not ready to bring the piano into folk music because I had separated the two musical schools in my own mind. It was hard for me to realize that there were many things going on at the same time—so many levels of creativity. When I finally was able to bridge musical barriers and use the piano in my performances, I found that it gave me more latitude. I used to think that folk music was folk music and classical music was classical music and the two could never meet. It takes a while to get over these prejudices, to see that different forms of musical expression can successfully be combined."

She finds the category of folk singer limiting. "A singer of contemporary songs," is the phrase she prefers to describe her art. "The word folk singer," she said, "is the definition of a popular singer who deals with lyrics of sub-

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stance rather than moon, June, spoon. This is to separate it from the Bing Crosby, Frank Sinatra school and also to separate it from jazz. There is certainly a reason for some kind of word that gives you some information right away of what the music is. I don't think folk singer means now what it used to mean. For instance ten years ago it probably meant that you sang a great deal of traditional music, and you probably used a guitar or a stringed instrument—probably of ethnic origin. There would obviously be a gap between Jean Ritchie singing traditional music and someone like Paul Simon. Paul Simon writes his own material and uses a guitar, yet his songs belong in another category. As for myself, I hope to develop the craft to the point where I can sing a song that you may or may not have heard previously, and be able to have you completely understand it the very first time you hear it. For me, that is what music should ultimately be. One should be touched in a very total way by a song."

Discussing folk music today and its many derivative genres, she noted that today's folk artists are pursuing new paths. There have been many changes in the past two decades, she notes. Rock now dominates the airways, and the entire pop music business has become a multi-million dollar venture. "The use of electrical as opposed to acoustic instruments, the whole show business aura of rock music, had a great deal to do with changing the music," she added. "Of course one of the most wonderful qualities about today's music is its eclectic nature. Being able to combine blues, folk and classical music gives an artist a great deal of freedom."

Miss Collins said that the most ideal circumstances for performing are those that allow her to grow and "emerge" on stage. She would rather not confine herself to a format that limits her to folk songs. Latitude is necessary so she can easily glide from a traditional folk ballad accompanying herself on guitar, to an a capella song, and then move on to songs backed by an electric band. "I am a performer who needs time on stage to do all the things I want to do," she went on. "This is why I rarely appear with some other act as an opening. In my concert programs you will find a reflection of every period of my music. I like to be able to do anything on stage, whether it is a recitation of Brecht or something I have concocted for the piano. I like to be able to take the audience anywhere I want. To me that is the art. I am there to move people—to make them feel themselves and be moved by their experience of life as shared or seen individually. Everybody uses the stage to different purpose. For instance, Joan Baez uses the stage as a platform for politics. That is her way of presenting music."

"You have also been very active politically," I added.

"I think of life as a political process," she answered. "The way one handles love and hate, one to one, is a reflection of how one handles it politically. It is inherent in the relationships that we have with our children and friends. So there is always the personal political situation which I feel very strongly about, whether it is becoming oneself as a woman or becoming oneself as a voice against something. Politics has vast scope and covers all our relationships with one another."

Judy Collins, folk singer, and outspoken 20th-century balladeer, is a viable musical force who continues to weave appealing melodies around timely lyrics. ROBERT V. WEINSTEIN

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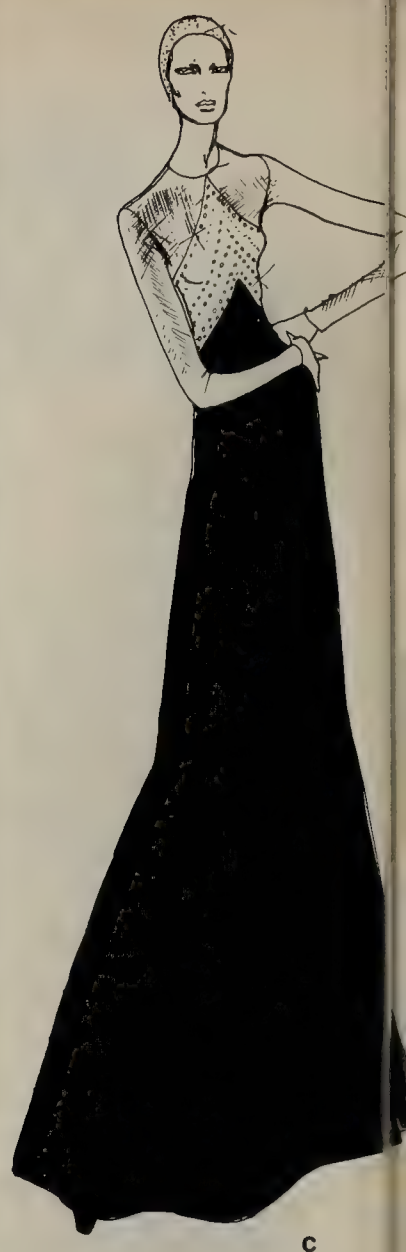
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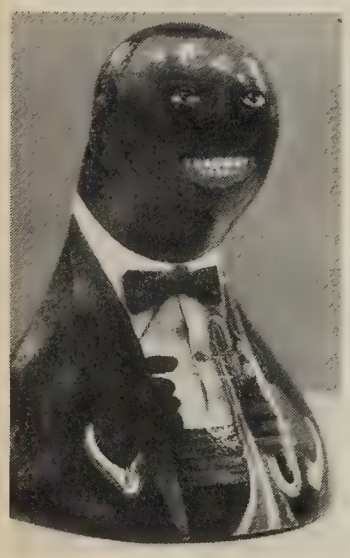
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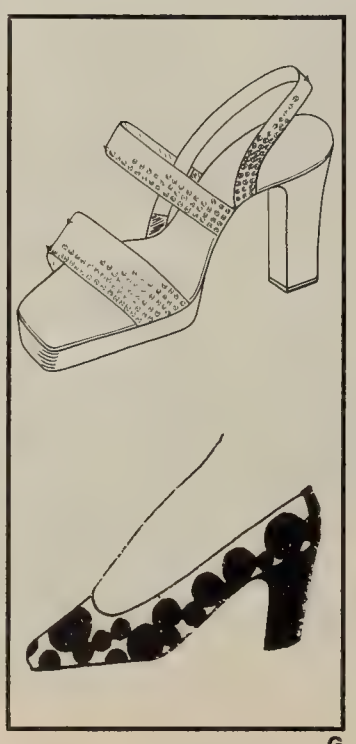
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Fashionably yours

By Joanne Winship

December! Delicious, delirious, frantic and fun, and gaiety reigns supreme. Some of us love it, some of us dread it, but it's here again, so take it in your stride and enjoy. Since Xmas gift giving is upon us and usually boggles the brain for many, we thought we'd devote this column to a few suggestions. Happy shopping:

A. What we gals can't live without; one of the newest and loveliest by Estée Lauder, "Private Collection." **B.** "Something for the boys." Big or little they will love it. Tele Concepts clear, break-resistant, acrylic, see through phone, the "Periscope." You can be sure your conversation isn't being bugged with this. From Bloomingdale's. **C.** Glamorous parties and opening nights. Long black matte jersey, in DuPont's lycra fabric. Transparent arms and shoulders, the bodice is opaque with a pattern of diamonds wrapping the body. By Giorgio Di Saint Angelo. **D.** For the sophisticated fellow, how about this for fun? Made from old cast iron bath tub legs, about six inches high, a hand painted one of a kind collection. From Louis Armstrong (as shown) to the old fashioned bartender, a great idea for his playroom or his office. Bloomingdale's. **E.** "Diamonds are a girl's best friend!" But the prices of real diamonds aren't so friendly. These fabulous fakes are the look today and at these prices men can have a field day in buying lots for milady's Xmas stocking. The 1973 version of the 1930's diamond clip in Pave Baguetté's. A dazzling rope of diamonds like Austrian crystal. Great look. All these and many more by Wm. de Lilo. **F.** Some of the most beautiful evening bags around. Get one for your Ms., it should keep your marriage together for another year! (Top) Ribbon clutch, Repoussé design, with a handle that folds inside bag, shoulder chains can be used. (Bottom) The pearlbox, inspired by the box the sultans used to send a pearl to their ladies. By Judith Leiber (this year's Coty Award winner). **G.** Whether you get to the party by pogo stick or by foot, the "feet come first." Beautiful shoes are a must with beautiful clothes. Take your choice, there is plenty to choose from. Shown above: The "champagne sandal." All over Strassé on silver kid. By Beth Levine. Below: "Balloon pump." Black patent or kid balloons on clear vinyl. By Beth and Herbert Levine, winners of this year's Coty Special Award for shoe design.

December, 1973

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*CAGE-HARRISON	**"Suite for Toy Piano"**
*MONTEVERDI-ORFF	**"Lamento d'Arianna"**
*SCHUMANN-RAVEL	**"Carnaval," Op. 9 (Excerpts)** Préambule Valse allemande—Paganini—Valse allemande Marche des Davidsbündler contre les Philistins
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NOTES ON THE PROGRAM

"Suite for Toy Piano"

JOHN CAGE-LOU HARRISON

John Cage, born in Los Angeles on September 5, 1912, was a pupil of Henry Cowell and Arnold Schoenberg. The first composer to write for 'prepared piano,' he is perhaps most famous for the works entitled *Radio Music* and *4 Minutes and 33 Seconds,* the latter of which involves a performer who sits silently before a keyboard throughout the duration of the 'music.' Mr. Cage, who has also composed with the assistance of *I Ching* sticks, is a founding member of the New York Mycological Society.

Lou Harrison, an associate and friend of John Cage, was born in Portland, Oregon, in 1917. As with Mr. Cage, two of his most important teachers were Henry Cowell and Arnold Schoenberg. Also like Mr. Cage, he early became fascinated with the musical possibilities of exotic sonorities. He has incorporated into his works such sounds as those of automobile brake drums, lengths of plumber's pipes, galvanized washtubs and those made by hitting a wooden whiskey case. Deeply interested in Esperanto, which he reads and speaks fluently, he has given Esperanto titles to many of his works.

In a program note for The Cleveland Orchestra, Klaus G. Roy has written: "John Cage has been for 30 years or so one of the most extraordinary and controversial figures on the musical scene. He has taken the age-old concept of musical improvisation and incorporated it into a system (if that is not a contradiction in terms) of 'indeterminacy,' 'unpredictability' and 'chance' with varying degrees of conscious control. In response to a query some years ago, he said, 'I did not see that we were going to a goal, but that we were living in process, and that process is eternal.' The fundamental attitude toward musical materials that he has developed is derived from many sources, including existentialist philosophy, Zen Buddhism, the Theater of the Absurd and others. It has been very difficult, at times, for audiences to determine what was seriously intended and what was pure put-on, and it is possible that Cage means to impose no strict boundary line between the two. In any event, performances of his music never fail to elicit sharp reactions, pro and con, and this is certainly one of his objectives. The influence he has exerted in the world of music is very strong, with numberless disciples and admirers in many countries—including such recognized masters as Witold Lutoslawski of Poland, who attributes his own change of style to an encounter with Cage's music in 1961."

Cage wrote the *Suite for Toy Piano* in 1948. It was arranged for orchestra by his friend and associate Lou Harrison in 1964. Harrison's score calls for regular piano, but at this performance Michael Tilson Thomas has chosen to use a toy piano, which will be amplified.

"The writing of music," Cage has said, "is an affirmation of life, not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply a way of waking up the very life we're living which is so excellent once one gets one's mind and one's desire out of the way and let it act of its own accord." And, speaking to the Music Teachers National Association in 1957: "The coming into being of something new does not by that fact deprive what was of its proper place. Each thing has its own place, never takes the place of something else, and the more things there are, as is said, the merrier."

ANDREW RAEBURN

"Lamento d'Arianna"

CLAUDIO MONTEVERDI-CARL ORFF

Born at Cremona in May 1567, Monteverdi is renowned as a madrigalist and as the founder of modern opera. By some he has been called the creator of modern music, and it is undoubtedly true that he played a vastly influential role in the development of music, of opera in particular. He may be said to have singlehandedly established the concept of opera as music drama, and among his other contributions are his pioneering use of orchestral coloration, his extension of instrumental techniques and his harmonic innovations, the last of which retain their vividness even for audiences of today. Monteverdi composed the "Lament," which is the centerpiece of his opera *Arianna,* while in the employ of the Duke of Mantua. In 1613, five years after its composition, he became *maestro di cappella* at San Marco, Venice, where he remained until his death on November 29, 1643.

Carl Orff, born on July 10, 1895, in Munich, was hardly known in America until he was almost 60 years old. Though he is the composer of numerous works that have been widely performed in Europe, his fame here is based largely on *Carmina Burana,* which created something of a sensation in the United States after its release on records in the early 1950s. Of his pronounced interest in textual matter from folklore, medieval poems, fairy tales and legends, he has said, "I do not look upon them as old. . . . The time element disappears, and only the spiritual power remains." In addition to the "Lamento d'Arianna," he has arranged *Orfeo* and *Il ballo delle ingrate* of Monteverdi.

The "Lamento d'Arianna" is the only surviving fragment of Monteverdi's *Arianna,* the composer's second opera and one that used a libretto by Ottavio Rinuccini, a libretto based on the legend of Ariadne and Theseus. The opera was first performed in Mantua on May 28, 1608, as part of the wedding festivities of Francesco Gonzago, crown prince of the Mantuan court, and Margarethe of Savoy. To give an idea of the grandiose scope of these festivities, it should be noted that Monteverdi also composed a ballet, *Il ballo delle ingrate,* for the same occasion; other composers made equally elaborate, if not equally famous, contributions. The premiere took place in a theater that held over 6,000 people, a seating capacity which proved too small for the invited guests. The sensation of the evening—perhaps of the century, so far as music was concerned—was the "Lament." Count Follino, the court historian, recorded that it was sung ". . . in such a moving manner that all the hearers were deeply affected, and there were tears in every woman's eyes."

Follino's account cannot have been grossly exaggerated. For one thing, we know from the evidence of Monteverdi's letters that the composer himself was extremely fond of the "Lament"; for another, Monteverdi made two important transcriptions of the music: the first, a five-part madrigal published in the *Sixth Book of Madrigals* (1614), and the second, a sacred parody ("Lament of the Virgin Mary") published in the *Selva Morale* of 1640. Attesting also to the tremendous impression made by the original piece of music is the fact that shortly after its appearance, the "Lament" achieved the status of a musical 'type.' By the end of the 17th century, hundreds of composers had written laments, most of them inspired by the expressive style of the original.

In our own century, the "Lamento d'Arianna" is still a stunningly powerful and attractive work, one that has commanded the attention not only of the public but of composers as well. It was last performed by the Boston Symphony in 1924, in an arrangement by Ottorino Respighi. Carl Orff has made two arrangements of the "Lament": one for chamber orchestra and soloist, another for full orchestra and soloist. It is the latter version, which dates from 1929, that is being performed at this concert.

We do not know the precise nature of Monteverdi's instrumentation, but it was very likely similar to that of his first opera, *Orfeo*: two *gravicembali,* two *contrabassi de viola,* ten *viole da brazzo,* one *arpa doppia,* two *violini piccoli alla francese,* two *chitarone,* two *organi di legno,* three *bassi di gamba,* four *tromboni,* one *regale,* two *cornetti,* three *trombe sordini,* one *flautino alla vigesima seconda* and one *clarino.* Orff's orchestra calls for two flutes, two oboes, English horn, two basset horns, bass clarinet, contrabassoon, three trombones, timpani and strings.

The words depict the plight of Ariadne,

who, deserted by Theseus, her lover, mourns her fate on the island of Naxos.

"Carnaval," Op. 9 (Excerpts)

ROBERT SCHUMANN-MAURICE RAVEL

Robert Schumann was born at Zwickau, Saxony, on June 8, 1810; he died at Endenich, near Bonn, on July 29, 1856. *Carnaval,* perhaps the most popular work Schumann ever wrote, was composed in 1834, when he was 24 years old.

Ravel was born at Ciboure, near Saint-Jean-de-Luz, Basses-Pyrénées, on March 7, 1875; he died in Paris on December 28, 1937. His orchestration of three sections of Schumann's *Carnaval* dates from 1914. Among his other transcriptions for orchestra are Chabrier's *Menuet pompeux,* Debussy's *Danse* and *Sarabande,* a nocturne, etude and valse of Chopin, Satie's *Prélude du fils des étoiles,* portions of Mussorgsky's *Khovanshchina* and, of course, Mussorgsky's *Pictures at an Exhibition.*

The 20 short pieces which make up *Carnaval* are subtitled *Scènes mignonnes sur quatre notes* ("Miniatures Based on Four Notes"), but, in fact, the work is based on more than four notes. One set of notes is A, E flat, C and B, which in German are called A, S, C and H, spelling Asch, the name of the home town of Ernestine von Fricken, a flame of Schumann at the time. Two other sets of notes are to be found in the "Sphinxes." Though printed in the score after "Réplique," these "Sphinxes" are not meant to be played. (Rachmaninoff did in fact play them, and with marvelous effect.) The other sets are, in German, AS, C and H (A flat, C and B), another spelling of Asch, and S, C, H and A (E flat, C, B and A), the letters of Schumann's name to be found in the German manner of lettering the scale. All of this is important, of course, for the way it gives the piece unity and cohesion, but the principal interest of *Carnaval* is the striking display it provides for the incredible range of Schumann's fantasy. Some of the pieces depict figures of *commedia dell'arte;* others are portraits of Schumann's friends; still others are simply mood pieces.

Ravel chose to orchestrate only four of the 20 *scènes* of *Carnaval*: the "Préambule," suggestive of trumpets, banners and general merrymaking; the whimsical "Valse allemande," which encloses the appropriately virtuosic "Paganini" episode, with its off-beat rhythms and difficult (for the pianist) oppositions of dynamics; and the brilliant finale, "Marche des Davidsbündler contre les Philistins," a march in 3/4 time which, during a continuous stretto, combines an old 17th-century theme with the music of the "Préambule." Schumann's imaginary society of the *Davidsbündler* achieves a brilliant and decisive victory over the enemies of art.

It is unclear why Ravel should have undertaken to orchestrate *Carnaval* for the Diaghilev Company, the troupe for which, according to some writers, the work was intended. By 1910, four years before Ravel's efforts, Diaghilev already had a complete score by Rimsky-Korsakov, Liadov, Glazounov and Tcherepnin, and the ballet he had set to this score had been immensely popular in St. Petersburg and Paris. Ravel's biographers have paid but scant attention to this transcription, and the score itself, published only recently, is for the most part a difficult-to-read reproduction of the manuscript copy.

Ravel uses the following instrumentation: two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, tambourine, cymbals, harp and strings.

HARRY NEVILLE

Quartet for Piano and Strings in G minor, Op. 25

JOHANNES BRAHMS-ARNOLD SCHOENBERG

Brahms's "Fifth Symphony" is how Schoenberg once described his orchestral transcription of the G-minor Piano Quartet. The public has yet to share Schoenberg's estimate of his own handiwork, but the public has had but little opportunity to judge: performances are scarce, if not rare, and the score was not even published until recently. In a letter to Alfred Frankenstein, music critic of the *San Francisco Chronicle,* Schoenberg once listed his reasons for orchestrating the Quartet. They were: "I like this piece. It is seldom played. It is always very badly played, because the better the pianist, the louder he plays and you hear nothing from the strings. I wanted once to hear everything, and this I achieved." It was his intention, he said, to remain strictly in the style of Brahms, "and not to go farther than he himself would have gone if he lived today." Citing his 50 years of thorough acquaintance with Brahms's style and his principles, he said that he knew how this music should sound, and that he had only to transpose this sound to the orchestra, adding, "and this is in fact what I did."

For his orchestra, Schoenberg chose the following instrumentation: three flutes (third doubling piccolo), three oboes (third doubling English horn), clarinet in E flat, clarinet in B flat, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, tambourine, glockenspiel, xylophone and strings.

HARRY NEVILLE

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MEET THE ARTIST



Michael Tilson Thomas, Music Director of the Buffalo Philharmonic Orchestra and Principal Guest Conductor of the Boston Symphony Orchestra, as well as Music Director of its Spectrum series, studied at the University of Southern California, where he received his B.A. and M.A. in music. He has been pianist in the classes of Gregor Piatigorsky and prepared the orchestra for the Heifetz-Piatigorsky concerts. During the 1966 Bayreuth Festival and Ojai Festival the following year, Mr. Thomas was Assistant Conductor to Pierre Boulez; he was Conductor of the Ojai Festival in 1968 and 1969. A conducting fellow of the Berkshire Music Center in 1968 and 1969, he won the Koussevitzky Prize in conducting. During the past three years, Michael Tilson Thomas has conducted many of the major orchestras in this country, and in Europe and Japan. Last season, Mr. Thomas appeared in guest performances with the Israel Philharmonic, London Symphony, New Philharmonia and the New York Philharmonic, with which he began his first season as Music Director of the Young People's Concerts; he also assumed the position of Visiting Adjunct Professor of music at the State University of New York in Buffalo. Among Mr. Thomas's recordings with the Boston Symphony Orchestra for DGG are Stravinsky's *Rite of Spring,* Ives's *Three Places in New England,* Ruggles's *Suntreader,* Tchaikovsky's *Symphony No. 1* and Debussy's *Images* and *Prélude à l'après-midi d'un faune.*



Rose Taylor began her musical studies at the University of Southern California, Los Angeles, and continued them as a scholarship student at Juilliard. She was selected to sing Baba the Turk in *The Rake's Progress* at the opening of the American Opera Center, with Erich Leinsdorf conducting. She subsequently sang with the Metropolitan Opera Studio, the Augusta Opera and, in 1971 and 1972, with the Chicago Lyric Opera. Active also in chamber and concert music, Miss Taylor has performed with the Boston Symphony Orchestra under Seiji Ozawa and Erich Leinsdorf. An affiliate artist in Worcester, Massachusetts, she appeared this summer at the Newport Music Festival. She has recorded Stravinsky's *Les Noces* and two Wolf-Stravinsky songs with Robert Craft, as well as Stanley Silverman's *Elephant Steps* with Michael Tilson Thomas.

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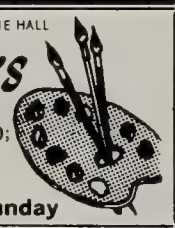
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LIBRARY'S BERG COLLECTION OF ENGLISH AND AMERICAN LITERATURE EXHIBITS NEW ACQUISITIONS

The only working manuscript by William Faulkner in the New York area, the corrected typescript of his first published novel, "Soldiers' Pay" (1926), is one of the important items on display in a new exhibition featuring over 262 masterpieces acquired by The New York Public Library's the corrected typescript of his first published novel, "Soldiers' Pay" (1926), Collection: 1970-1972" opened in June in the Exhibition Room (318) of the Library's Central Building, Fifth Avenue and 42nd Street.

The Faulkner typescript is not the only piece of Americana on exhibit; a wealth of acquisitions in American literature includes works by Ezra Pound, Randall Jarrell, Edna St. Vincent Millay and e. e. cummings, to name a few. Pound's letters to a young poet, Helene Magaret, show him at his most constructive and editorial best; his letters written from St. Elizabeth's Hospital in Washington, to his son-in-law, Prince Rachewiltz, recall the most painful period in his life. Representing Randall Jarrell's later poems and his translations from the German and from the Russian are such well-known titles as "The Woman at the Washington Zoo" and "The Lost World," and working manuscripts of his translations of "Faust" and "The Three Sisters." Harper and Row's valuable gift of a 32-year publishing file on Edna St. Vincent Millay tells the story of her relationship with the editors she instructed, chided and fought. Drawings from the pen, pencil and palette of e. e. cummings, and first editions inscribed with his "elephant signature" to his wife, Marion Morehouse Cummings, lend a mixed media aspect to the exhibition.

The English literary acquisitions open with the eighteenth-century poetry collection of Mr. William Rees-Mogg, editor of "The Times" (London). Selections from Mr. Rees-Mogg's more than 400 titles and 200 song sheets include rare poems by Daniel Defoe, Matthew Prior, Jonathan Swift, Nicholas Rowe and John Gay.

Corrected proofs of a Charles Dickens promptbook, the text of which he himself used in his theatrical reading; the manuscript of Mrs. Humphrey Ward's "Robert Elsmere" (1888) and 85 letters by Sir Arthur Cohan Doyle to his sons, are illustrative of the nineteenth-century material.

Twentieth-century England is well covered by new additions to the Berg Collection's growing Bloomsbury archive, including letters from and to Lytton Strachey, and correspondence within the family of Sir Leslie Stephen. The first and last volumes of Virginia Woolf's manuscript "A Writer's Diary" are exhibition features; the last volume of her diary is opened to her final entry (March 24, 1941), four days before she ended her life by drowning.

When W. H. Auden, Christopher Isherwood and Stephen Spender were young they formed part of The Group Theatre, which performed their plays at the Westminster Theatre in London. A selection from this massive and valuable Group Theatre archive—including a sketch of Henry Moore's mask for Auden's "The Dance of Death" (1933), and Robert Medley's stage design—gives a picture of an enterprising and talented group forced to disband with the onset of World War II.

Holdings in Irish literature, a strength of the Berg Collection, have been augmented by the archive of James Joyce's translation of "Ulysses" into French, the work by a "committee" of French intellectuals for five years. Adrienne Monnier, the French bookseller, who did for the French work what Sylvia Beach had done for the English, kept not only Joyce's letters and the manuscript of the translation by the Breton, Auguste Morel, but also subscription forms and account books. The exhibition of her papers is in itself a literary event.

Bernard Shaw and the American anarchist Benjamin Tucker had a working relationship as documented in Shaw's famous review of the German author Max Nordau's "Entartung"—a review first published in Tucker's "Liberty" July 27, 1895. The rare issue on view is Tucker's own copy, and is accompanied by correspondence from Shaw.

The exhibition will be open free of charge, Monday through Friday, 10 a.m. to 6 p.m., until January 6, 1974. A printed and illustrated catalog is available for $3.50 in the Library Sales Shop.

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l to r: Composer-Conductor Morton Gould, who will lead the American Symphony Orchestra in its concert on December 17 at Carnegie Hall; Arthur Aaron, Orchestra Personnel Manager, and Maestro Kazuyoshi Akiyama.

A New Music Director for the American Symphony

With a new charter, and a fresh outlook, The American Symphony Orchestra recently appointed Kazuyoshi Akiyama to the post of Music Director. He succeeds Leopold Stokowski who founded the Orchestra in 1962 at the remarkable age of 82.

With mounting financial difficulties, and the retirement of Stokowski in the spring of 1972, many feared that the new Orchestra had died prematurely, after a brief, but in many respects, distinguished career. However, the musicians and a group of dedicated supporters decided to keep the orchestra intact by restructuring it. It is now the only self-governing professional orchestra in the United States. And it was by a unanimous vote of the membership that Mr. Akiyama was elected Music Director.

Akiyama was born 32 years ago in Tokyo. The year was 1941, and the most prominent sounds he remembers were those of bombs falling, devastation, death and the 24-hour cacophony of war. Even while the war raged he began a musical career at the age of three under the tutelage of his mother, a pianist. "While I began to study music at an early age," says Akiyama, "my very early memories were of the war. It certainly wasn't the most ideal circumstance to study music. Still, in spite of the war, orchestral concerts continued to be given and I was fortunate enough to be taken. I remember concerts being interrupted by constant air raids. The orchestra and the audience rushed to shelters until the bombs stopped. After it was all over we returned to our seats and the concert resumed."

He entered the Toho School of Music, majoring first in piano, then in conducting. Graduating in 1963 from Toho University, he had the distinction of being the only "conductor" graduate since Seiji Ozawa in 1958. From that point his career moved at a brisk clip, building a worldwide reputation as one of the foremost younger conductors of the day.

Home for Akiyama is not a precise location on the map. If he were to isolate two points on the globe that take on the stable characteristics of home they would probably be Vancouver and Tokyo. Twenty-two weeks of the year are spent in Vancouver, where he is Director and Principal Conductor of the Vancouver Symphony Orchestra; 12 weeks in Tokyo as Director of the Tokyo Symphony Orchestra; and this season he leads the American Symphony Orchestra on March 25 and April 29. The remainder of the year he travels about the world as naturally as a suburbanite commutes to work. Spending so much of the year conducting a Japanese orchestra, then on to Vancouver and the added responsibilities of the American Symphony Orchestra create what seems like a perplexing and disconcerting schedule. Yet there is a coherent link to Akiyama's musical pursuits, in that both the Tokyo Symphony Orchestra and the American Symphony Orchestra are self-governing. "The circumstances behind the formation of the Tokyo Symphony and the American Symphony Orchestra are very similar," explained Akiyama. "When the

continued on page 22

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Kazuyoshi Akiyama

continued from page 21

last Music Director of the Tokyo Symphony died, the orchestra was about to disband. The musicians met and decided to keep the orchestra together, and with the help of other musicians we made it a self-governing body. It faced the same problems the American Symphony Orchestra did when Stokowski retired. It was in grave financial difficulties and there was no longer any more support. When I was chosen unanimously by the members of the American Symphony to be their Director, it seemed somewhat strange that this situation was happening again."

Due to its self-governing structure, the Tokyo Symphony Orchestra was restored to a viable and competitive body. It is his wish that the American Symphony Orchestra will also thrive under such an arrangement. "I think the self-governing concept should guide all large orchestras," explained Akiyama. "Only under such a system are the musicians' wishes respected."

The small, lean Japanese conductor spoke in almost a whisper about a system that has yet to be adopted by another American orchestra. "All orchestras, whether they be large or small, should be self-governing. Not only will the individuals be treated on a more equitable basis, but they will inevitably give more of themselves in performances. Their role as part of the orchestra becomes more than just a job."

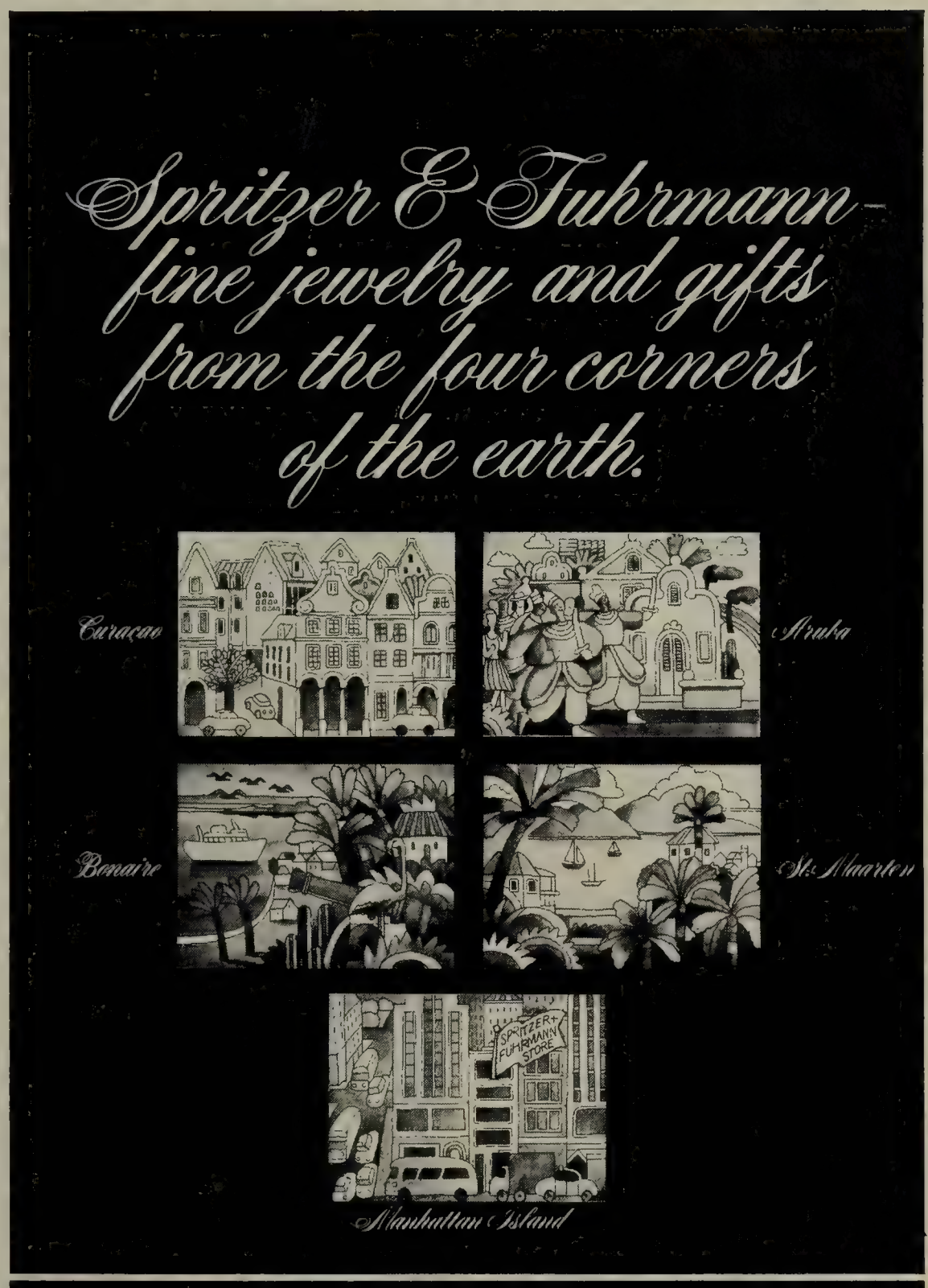
Akiyama said that an orchestra does not require a tyrant to beat it into a synchronous musical body. "The Tokyo Symphony Orchestra and the American Symphony Orchestra are not the only examples," he continued. "Look at the Israel Philharmonic. They have a great maestro and they are also self-governing. The combination of a competent conductor and an orchestra that determines its own affairs has built the Israel Philharmonic into a fine orchestra."

Having just become a self-governing entity, the American Symphony Orchestra still faces severe financial problems. Sizable donations are needed for the Orchestra to go on and for it to lengthen its seasons. "For next season," says Akiyama, "we are going to do nine pairs of concerts on Sundays and Mondays. Through my experience with the Vancouver Symphony and the Tokyo Symphony I have found that an orchestra has to maintain a close relationship with its subscribers. There has to be an open line of communication between the orchestra's subscribers and the orchestra itself. This is one way to keep the performances relevant. Having a close relationship with the orchestra's subscribers will also help to make it a stronger orchestra. A conductor should not run the entire operation by himself. Under the self-governing plan, I alone do not make decisions as to what is going to be performed at a given concert. I make suggestions to a committee and they in turn weigh my suggestions with others, and between us we decide what will be performed. I have always wanted to be close to the musicians. What Mr. Stokowski did for the Orchestra cannot be calculated, as he started and molded its character. But I would rather break that barrier that has traditionally existed between conductor and musicians."

Akiyama sees self-government for the orchestra as the ultimate answer to all its problems. Strikes and ongoing labor disputes between management and its employees will, he thinks, be bypassed. Leaning forwards in his chair, the young conductor quietly asserted: "You have to understand that money, while it is certainly an important consideration for all musicians, is not the most important factor in this situation. My musicians are artists and the expression of each musician's creativity is of most importance. We should respect each musician as a separate creative being. If we do not do this, quality is eventually sacrificed."

In coming seasons Akiyama wants to introduce more relatively unknown Japanese composers to American audiences. He hopes to schedule works by Irino, Miyoshi, and also more new compositions by Takemitsu.

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Pablo Casals, Man and Musician

Different as they were in musical disposition, Arnold Schoenberg and Pablo Casals had much in common as independent spirits. In a letter to a correspondent who had sent him a comment on Dimitri Shostakovitch in 1944, Schoenberg replied: "It is perhaps his fault that he has allowed politics to influence his compositional style. . . . He might be no hero, but a talented musician. In fact, there are heroes and there are composers. Heroes can be composers and vice versa, but you cannot require it."

Similarly, it was not required of Casals that he be anything but the great musician he had been for decades before the advent of totalitarianism. He required it *of himself* to perform his heroic deeds of outspoken opposition to repressive political forces. The world identifies him most with the role of a patriot outraged by a dictator's repressive acts toward the people of his own country. It is all too often forgotten that he had previously renounced public appearances in Germany and the USSR when the governments in those countries were at their most repressive.

Casals' eminence among the most influential instrumentalists of the century is discussed in an adjoining conversation with Leonard Rose, a great one of today. But, for a generation unborn when Casals was already famous, the spiritual influence of the man may endure even longer. Casals was, and is, a living symbol of the possibility that the capacity to express a noble sentiment through an artistic means may spring from a deeper source than physical endowment or an accident of nature. The ability to do, and the ability to be, are not often combined. They became a moral force in Casals; not because it was required of him, but because he required it of himself. I.K.



UNITED NATIONS PHOTO

Pablo Casals photographed at his famous performance at the UN on October 24, 1958.

To Leonard Rose, whose appearance in Carnegie Hall on February 13 with The Cleveland Orchestra will celebrate his 30th year of high rank among the world's cellists, Pablo Casals is not only a "fantastic figure, one of the greats of the 20th century, but a man with the most profound effect on the playing of the cello in history. . . . There were," says Rose, ". . . great cellists before him, of whom Luigi Boccherini was perhaps the first to use the thumb on *top* of the string. He had advanced ideas about technique, as we can tell from the music he wrote, which is still a fundamental part of the literature today. Then there was Bernhard Romberg, a comtemporary of Beethoven, who did a great deal for the instrument. Take note of the high-lying music in Beethoven's Triple Concerto, a range Romberg developed considerably. He was, however, not much as a composer, and the musical results of his innovations are conveyed mostly by Beethoven's cello parts. Romberg's works still are used for teaching purposes, and very productively."

"But Casals," Rose continued, "was the man who was responsible for the whole modern concept of cello playing. He had, in a way, as much of an effect on the playing of that instrument as Toscanini had on the orchestra . . . I mean in the musical dimension." Queried as to just how that much-repeated statement expressed itself, Rose replied: "Its quite simple. For generations cellists had accepted the principle that in order to play a certain interval one had to approach it by a slide or glissando. Casals rationalized the problem perfectly by innovating the principle of 'extension.' That is to say, by stretching further, sometimes with the second finger, sometimes with the fourth finger, to make the interval, thus avoiding the slide. Then, when a shift or slide was absolutely necessary, he did it on the half step rather than the whole step, again minimizing the in-between slide. And he added further to the elimination of non-musical detail by clever manipulation of the bow. Basically, his philosophy was: the glissando should be used not because of technical necessity, but for musical expression. He turned around the entire approach to the instrument, and everybody who plays it today is indebted to him."

Asked whether he had ever discussed these points verbally with Casals, or whether knowledge of them had emerged from observing his practice, Rose said: "Oh yes. I talked with



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him often. But I didn't become acquainted with him until the 'fifties, when he was already 81. The most impressive thing to me about him then was that, at an age when playing a string instrument is normally considered impossible, he played impeccably in tune. As time went on, he slowed down somewhat, of course, his great Bach performance ritarded a little. But I will tell you what happened the last time we were together. It was just this past August in Israel. . . . We (meaning Isaac Stern, Mischa Schneider, Eugene Istomin and Casals) were in Jerusalem, and we attended the dedication of a musical facility in which Stern was interested. We played a movement or two of chamber music, and there was no thought that Casals would perform . . . but his cello was there, and Istomin had made an arrangement of *The Song of the Birds* and Casals said he would try. It was slow, and there was not much sound from the instrument. But what I'll never forget is that, at one point, he unintentionally began a phrase on an up bow, rather than a down bow—always harder to do, of course. But, for all his 97 years, he miraculously reversed the direction of the bow, without an intervening sound. His command of the instrument was so great, his instinct for it so profound, that they functioned even at 97, when his physical strength was all but spent."

The Casals Portrait

(December Cover Alice Tully Hall)

Painted by Lajos Markos from life in 1963



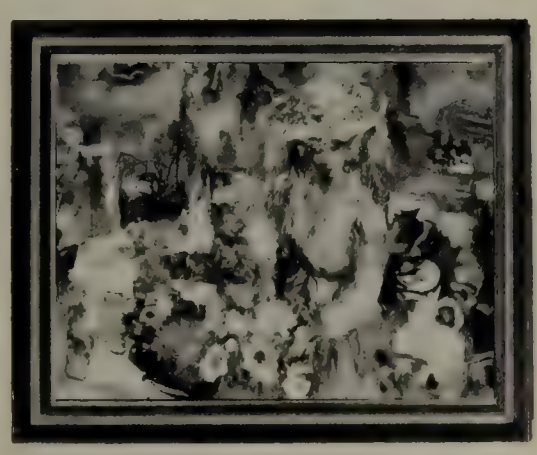
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CONCERT NOTES

The recent edition of a publication titled *Symphony News* (published by the American Symphony Orchestra League, Inc.) devoted its cover to the likeness of a conductor. This is hardly remarkable, but it was a conductor born not in Odessa or Kiev, Berlin or Bonn, but in Brooklyn. It celebrated the award of a Gold Baton to Danny Kaye for generosity above and beyond the call, even, of charity, in conducting almost any orchestra worthy of the name on behalf of its fund-raising needs. Much more recently, Kaye was one of two public-spirited personalities who put his art onto the balance scale on behalf of Israel in the Middle East war. The other was Isaac Stern.

. . .

Composers who come out of the ranks of performing musicians are rareties, but by no means unknown. Among recent instances are Claus Adams, celebrated as cellist of the Juilliard Quartet, whose Cello Concerto was performed by The Cleveland Orchestra; also William Kraft, percussionist of the Los Angeles Philharmonic, and well known as a composer of specialties for his instrument(s), who has added a piano concerto to his output. Adams, incidentally, has announced that he will resign his place with the Juilliard Quartet, after an 18-year association, to devote more time to composition. His replacement is Joel Krosnick, born in New Haven, Conn., in 1941, whose teachers have included Mr. Adams. The change will become effective at the beginning of the 1974-75 season.

. . .

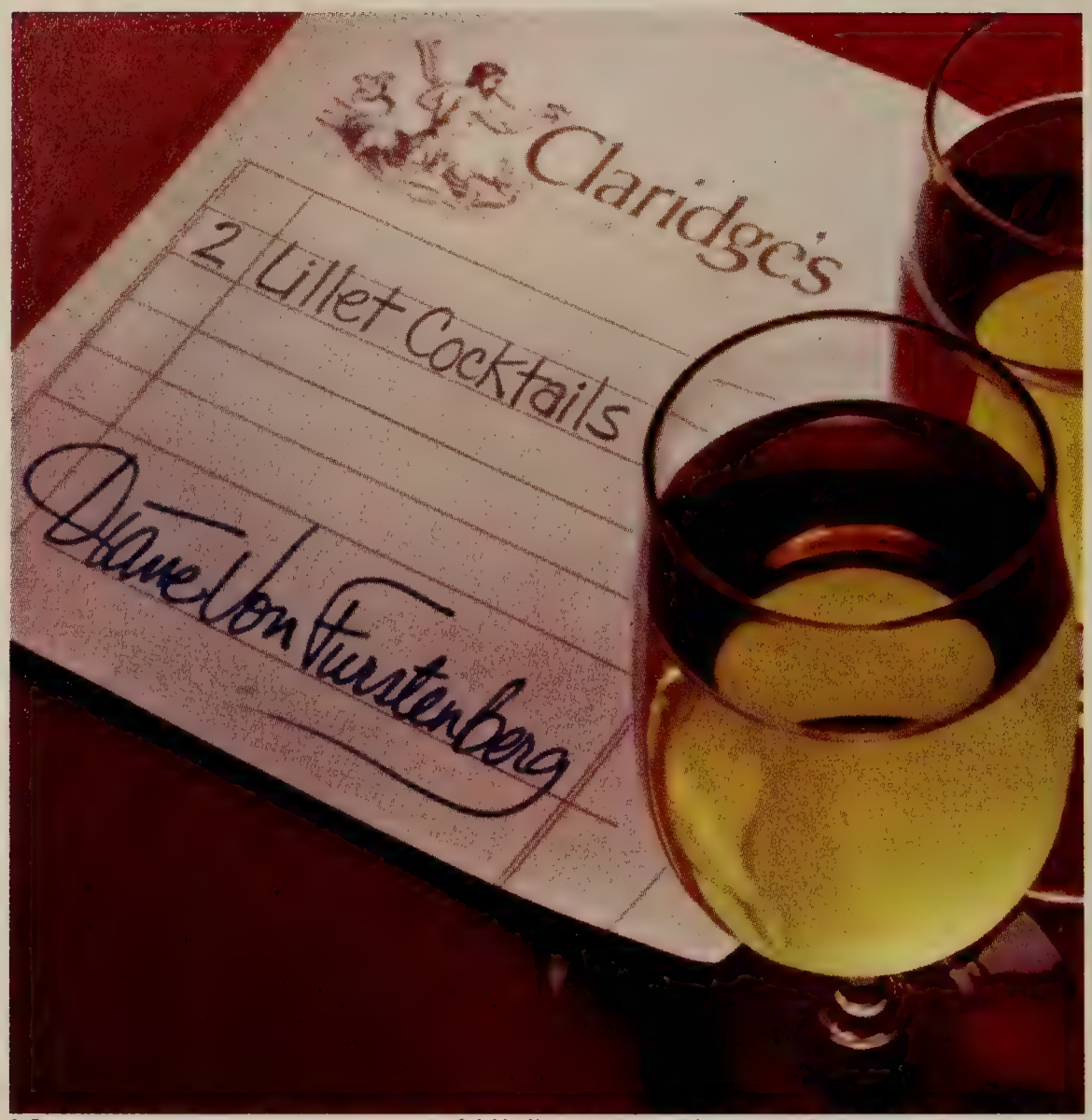
Robert Marcellus, much-admired principal clarinetist of The Cleveland Orchestra for 20 years, has been forced to give up his post because of a medical condition ("diabetic retinopathy") which would be "dangerously intensified by any further playing," to quote the language of the announcement. Among those who lamented the sudden withdrawal of Marcellus from the Orchestra were Lorin Maazel, its present Music Director, who described him as "one of the crowning jewels" of the Orchestra, and General Manager Michael Maxwell, who pronounced Marcellus an "outstanding artist and musician" and said "we all wish him well as he settles into his new life of conducting and teaching."

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"Musica Sacra"
continued from page 10

not religious because many portions of the creed really turn me off—the old fifth-century ideas of people (his hand motioned skyward) moving that way. Those things don't interest me either, and that goes for much of the usual liturgy too. I guess I feel that people who display the qualities that result from a person being religious are then religious themselves whether they consider themselves that or not. This is how I consider myself. I don't have difficulty singing the creed. There seems to be strength and value to hearing it sung as opposed to just merely reading it. Much of the most beautiful music that is available from past centuries is based upon texts which are no longer applicable to most people. Yet the beauty of them, their inspiration, seems to be present even if you don't believe in the details. That is a difficult concept to understand but it is a little like certain Jesus Freaks, for example. You can become a Jesus Freak because the life the historical person of Jesus seemed to lead seems so necessary now for the solution of the world's problems. You don't need to accept certain theological doctrines, such as the trinity, the virgin birth, the ascension or the crucifixion to be a Jesus Freak in the sense that you try to live the way that man lived. So if there is a general belief in the overall worth of the doctrine then that is religious enough. It might be an escapist cult but it is not without value."

For purposes of fund raising, and to insure its future, Westenburg recently withdrew his musical ensemble from the church's auspices and legally incorporated it as a separate entity. "Since concert series of this nature are not money making ventures," explained Westenburg, "it was not interpreted as a selfish gesture. During this past summer we incorporated as a non-profit organization. Our corporate address is here at the church, and we are subsidized to some extent by the church. As a result of our independence we don't feel that we have to do all of our concerts here."

In addition to Musica Sacra's performance of the *Messiah,* they will be performing four evenings of Bach cantatas at the Metropolitan Museum of Art during the months of March and April.

"Getting back to our performance of the *Messiah,*" continued Westenburg, "most performances of the Handel oratorio one hears in New York are done by large amateur choirs. And there certainly isn't anything wrong with that. Better that way than not hearing a piece of music at all. But in terms of size the initial conception is lost in a very large performance. Some of the conductors who do these performances do the very best they can under the circumstances. They have the chorus sing with bright tempos and light vocalism and yet there is a limit to what one can do conducting 200 voices, or how clean and really bright one can make it. The conception of the work as Handel knew it, even though it changed 30 years after he died, was in a chamber context, using a small and very articulate group of singers. This kind of event has not often been heard in a concert hall in New York in recent years. Because the singers have to be so enormously skilled, the only way to do it is to use professional singers. This doesn't invalidate the big performances. The only way to do it with 30 voices is to have 30 top notch professional singers, thereby bringing it into a Baroque context in terms of size."

Westenburg was recently appointed Music Director of the Collegiate Chorale. He will conduct the group in two performances of Bach's *Magnificat* and Respighi's *Laud to the Nativity* at St. Thomas Church on December 14, and Handel's *Israel In Egypt* at Carnegie Hall on March 29.

Looking ahead, he hopes to undertake more musical projects. "The one desire I haven't fulfilled is to do something in opera. Mozart operas interest me a great deal. Not the big enormous things yet." His eyes sparkled, "Not a *Les Troyens* at the moment." But who would dare predict the future for Westenburg? ROBERT V. WEINSTEIN

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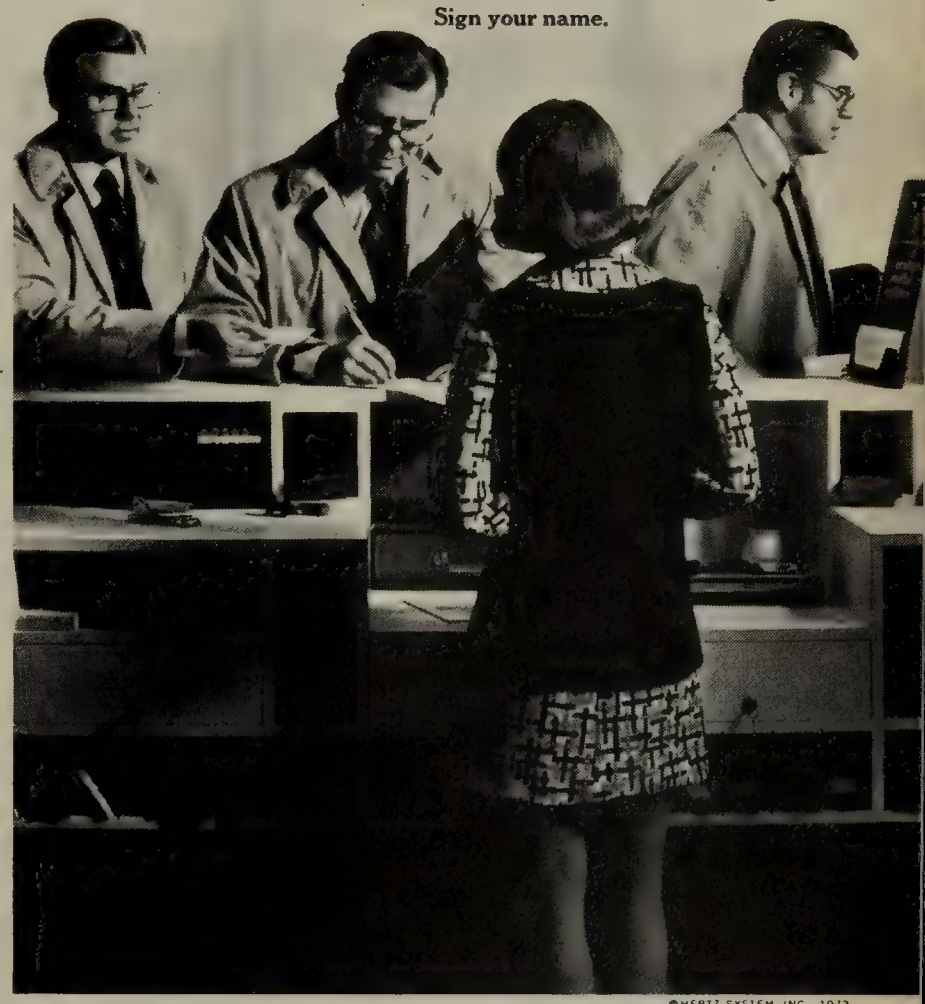
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DINING GUIDE

L Lunch **C** Cocktails **D** Dinner **S** Supper

West Side

BARBETTA, 321 W. 46th St. Cl 6-9171. Open 'til midnight. Chamber music ensemble plays Thurs., Fri. nights, in this elegant north Italian restaurant that serves fresh white truffles hunted by its own truffle hounds. Pre-theater **D** $11.50.

CARACALLA, 168 Amsterdam Ave. (67 St.) 799-4600. Spacious, comfortable. Superior North-Italian cuisine. **L** a la carte $2.50-$5.75; **D** a la carte $3.25-$6.95. Open every day. Free parking for entire evening.

CLEOPATRA, 2527 Broadway (94 St), 749-9980, 865-3000. Authentic Islamic cuisine from the Middle East as served by international chef Attiah. A la carte menu 11 AM to midnite; entrees $2.50-$5.50, incl. soup & salad.

EL FARO 72, 40 W. 72 St. EN 2-2050. Classic Spanish cuisine. Paellas, mariscadas. Graceful decor, pleasant atmosphere. Dinner 4-12, Fri.-Sat. 1 A.M., Sun. 1-12. A la carte $4-$6. Closed Mondays.

FINE & SCHAPIRO, 138 W. 72 St. (bet. B'way & Columbus) TR 7-2721. Delicatessen & restaurant. Complete dinner & sandwich menu. Serving Jewish delicacies for nearly 50 years. Open until midnight, Fridays till 9 P.M.

FLEUR DE LIS, 141 W. 69 St. 874-9837. Tasty French viands served in authentic Gallic ambience. Seafood, regional specialties, game in season. **L** 12-4, entrees $2.25-$4.75; **D** 4-12; Sun. 12-12, entrees $3.50-$9.

GINGER MAN, 51 W. 64 St. SC 4-7272. A West Side favorite. Celebrity hangout. Publike decor. French-American cuisine. Open daily until 2 A.M. A la carte only. Lunch $2-$4.65; Dinner $4.85-$7.35; Supper $2-$7.25.

GINGKO TREE, 199 Amsterdam Ave. (68 St.) 799-5457. A large elaborate menu featuring specialties from all the Chinese provinces. Open daily for **L, D & S** until midnight; Fri. 1 A.M.; Sat. 2 A.M.; Sun. 11 P.M. Free parking.

HENRY STAMPLER'S FILET MIGNON, CPW and 61 St. PL 7-3165. An old favorite in LC area. Superb steaks, chops, seafood. **L** and **D** daily. Present programs for after-dinner cordials.

JUSTIN, 44 W. 58 Street (751-8897). Superior American-Continental cuisine served in a spacious, comfortable club-like ambiance. **L** a la carte entrees are $3.25-$8.95, **D** $6.95-$9.95, including salad and potato or vegetable. Closed Sunday.

LA CREPE, 57 W. 56, 247-1136; 158 W. 44, Cl 6-5388; 59 Nassau, RE 2-8680; 15 Greenwich Ave., CH 3-2555; 1974 Broadway (67 St.), TR 4-6900. 110 varieties of Brittany crepes, onion soup, salads, desserts, 75¢ to $4.25.

LA FONDUE, 43 W. 55 St. 581-0820. Favorite spot for authentic Swiss fondues, cheese & sausage boards, rich desserts. Cocktails, wines. **L** fr $1.95, a la carte from $2.95; comp. **D** from $4.95. Until 1 A.M. Closed Sundays.

LE POULAILLER, 43 W. 65 St. 799-7600. Classic French cuisine. Large, airy. Joan Pages murals. Crepes fromage, mousse a cafe. Open for **L, D, S** until 12:30 A.M. Closed Sundays.

MONK's CELLAR, 37 W. 64 St. 874-7781. For intimate little suppers. Coq au vin, steak garni, quiches. Entree & dessert souffles. A la carte entrees $3.25-$6. **L** Fridays only. Closed Monday.

MONK'S INN, 35 W. 64 St. 874-2710. Across Broadway from Lincoln Center. Fondues, quiches, raclette Valaisanne. A la carte entrees $3.25-$6.75, at **L** 50¢ less. Open daily noon to 1 A.M.

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East Side

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LICHEE TREE, 45 E. 8 St. GR 5-0555. An elaborate, luxurious Chinese restaurant featuring specialties from all the provinces. **L** $1.85-$3.50; **D** $3.75-$7. A la carte at **L & D** $3-$15. Sunday brunch $4.50 & $6.50.

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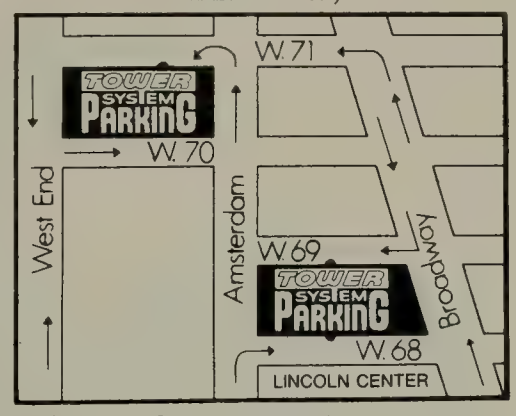
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Ferenc Tarjáni, French horn

BARTÓK Music for Strings, Percussion and Celesta; STRAUSS Horn Concerto No. 2; FALLA Dances from "The Three-cornered Hat"

Thursday, December 13

BOSTON SYMPHONY

Michael Tilson Thomas, conducting
Rose Taylor, mezzo-soprano

Spectrum concert: "Transcriptions." CAGE-HARRISON Suite for Toy Piano (N.Y. Premiere); MONTEVERDI-ORFF Lamento di Arianna (N.Y. Premiere); SIBELIUS-STRAVINSKY Canzonetta; SCHUMANN-RAVEL Carnaval (N.Y. Premiere); BRAHMS-SCHOENBERG Piano Quartet in G minor

Tuesday, January 15

THE WARSAW PHILHARMONIC

Witold Rowicki, conducting
Konstanty Kulka, violin

MOZART Haffner Symphony; SZYMANOWSKI Violin Concerto No. 1; BOGUSLAWSKI Capriccioso Notturno; STRAVINSKY Suite from "Petrushka"

Wednesday, January 16

THE WARSAW PHILHARMONIC

Witold Rowicki, conducting
Roger Woodward, piano

SZYMANOWSKI Concert Overture, Op. 12; BARTÓK Piano Concerto No. 2; PENDERECKI Threnody for the Victims of Hiroshima; RIMSKY-KORSAKOFF Scheherazade

Monday, January 21

ST. LOUIS SYMPHONY

Walter Susskind, conducting
Claudio Arrau, piano

WYKES Towards Time's Receding (N.Y. Premiere); SHOSTAKOVICH Symphony No. 1; BEETHOVEN Emperor Concerto

Thursday, January 24

ST. LOUIS SYMPHONY

Walter Susskind, conducting

DELIUS "A Mass of Life," a monumental work, drawn from the writings of Nietzsche, with: Lorna Haywood, soprano; Helen Watts, contralto; Jeral Becker, tenor; Benjamin Luxon, baritone. Ronald Arnatt Chorale and the Chorus of the University of Missouri—St. Louis.

Tuesday, February 5

THE CLEVELAND ORCHESTRA

Lorin Maazel, conducting
Rudolf Firkusny, piano

MOZART Piano Concerto in D minor, K. 466; STRAVINSKY The Firebird, complete ballet music

Wednesday, February 13

THE CLEVELAND ORCHESTRA

Lorin Maazel, conducting
Leonard Rose, cello

BEETHOVEN Overture to "Egmont"; SIEGMEISTER Symphony No. 4 (N.Y. Premiere); DVOŘÁK Cello Concerto

Wednesday, February 20

THE MINNESOTA ORCHESTRA

Stainislaw Skrowaczewski, conducting
Martha Argerich, piano

DRUCKMAN Incenters (N.Y. Premiere); RAVEL Piano Concerto in G Major; BRUCKNER Symphony No. 3

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Wednesday, February 27

CINCINNATI SYMPHONY

Thomas Schippers, conducting
Shirley Verrett, mezzo-soprano

WAGNER Overture to "The Flying Dutchman"; WAGNER Wesendonck Songs; WAGNER Introduction and Aria from "Tannhäuser", Act II; BRAHMS Symphony No. 2

Monday, March 11

DENVER SYMPHONY

Brian Priestman, conducting
John Ogdon, piano

CHERUBINI Overture to "Anacréon"; SHOSTAKOVICH Piano Concerto No. 2; RICHARD RODNEY BENNETT a new work (N.Y. Premiere); DVOŘÁK Symphony No. 7

Thursday, April 4

MILWAUKEE SYMPHONY

Kenneth Schermerhorn, conducting
Hilde Somer, piano

BERLIOZ "Le Corsaire" Overture; GINASTERA Piano Concerto No. 2 (N.Y. Premiere); TCHAIKOVSKY Symphony No. 5

Thursday, April 18

BUFFALO PHILHARMONIC

Michael Tilson Thomas, conducting
Cathy Berberian, mezzo-soprano; Jesse Levine, viola; Michael Wager, narrator; Wendy Hilton and Company, dancers

Spectrum concert: "Music Theater." MOZART Divertimento; FOSS Orpheus (N.Y. Premiere); SCHUMANN, LISZT, WEBER Three Melodramas; BERIO Recital — An Opera Tour-de-force for Mezzo-Soprano and Orchestra (U.S. Premiere)

Friday, May 10

BALTIMORE SYMPHONY

Sergiu Comissiona, conducting
Itzhak Perlman, violin

GLAZUNOV Violin Concerto in A minor; SAINT-SAENS Introduction and Rondo Capriccioso; PROKOFIEFF Symphony No. 6; Remainder of program to be announced.

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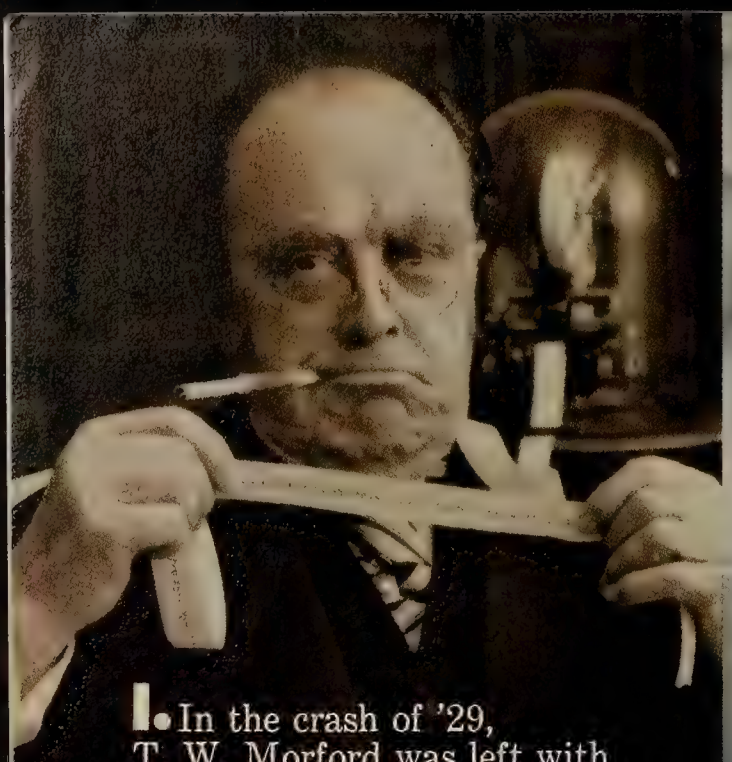
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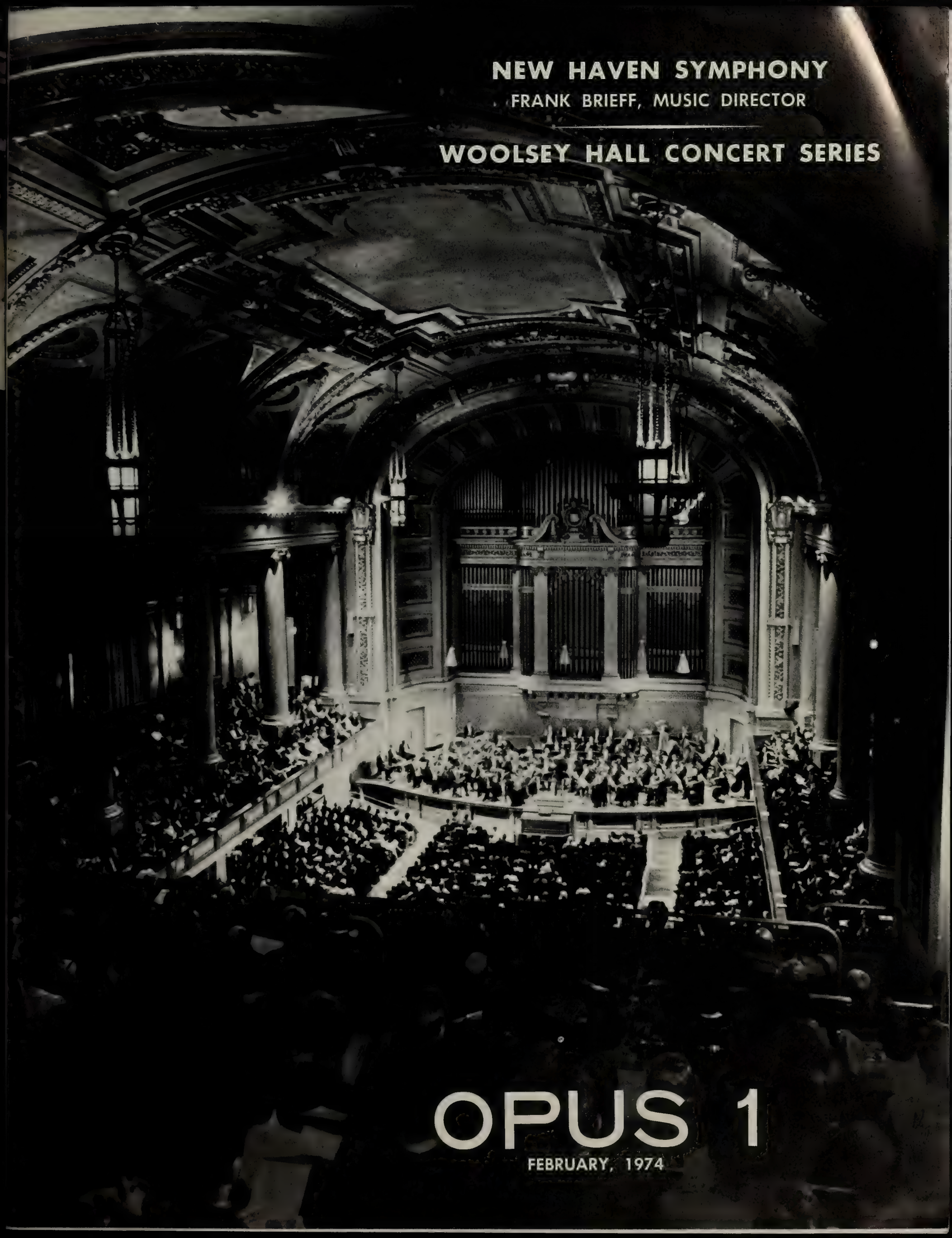
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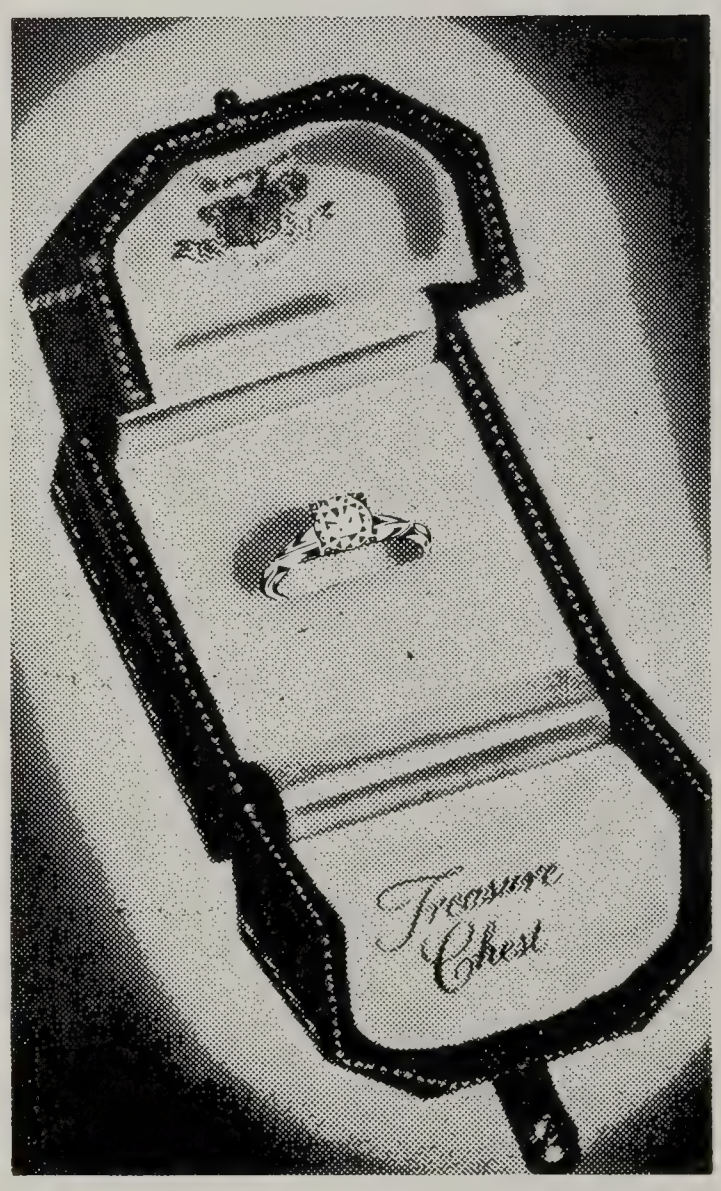
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OPUS 1, Volume 5, No. 3 DECEMBER 1973



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JOHN NELSON
Guest Conductor

ITZHAK PERLMAN, Violinist
Guest Artist

Program

Romeo and Juliet Berlioz

Introduction (Combat-Tumult-Intervention of the Prince)

Romeo alone – Melancholy-Distant sounds of music and dancing-Great festivities in Capulet's palace

Starlight night – Capulet's garden – Love scene

Queen Mab – Scherzo (Queen Mab or The Dream Fairy)

Romeo at the tomb of the Capulets – Invocation – Juliet's awakening – Delirious joy, despair – Anguish and death of both the lovers

INTERMISSION

Concerto for Violin and Orchestra in D Major, Op. 77 Brahms

ITZHAK PERLMAN

Allegro non troppo

Adagio

Allegro giocoso, ma non troppo vivace

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SYMPHONY PROGRAM NOTES

by Paul Affelder

Excerpts from the Dramatic Symphony Roméo et Juliette, Op. .17

HECTOR BERLIOZ

(Born December 11, 1803, in La Côte-Saint-Andréo et Juliette; died March 8, 1869, in Paris)

As early as 1821, Berlioz was formulating plans for a dramatic symphony on the subject of Shakespeare's *Romeo and Juliet*. Six years later, when he first saw the Irish actress Henrietta Smithson as Juliet, his imagination was further kindled. It was his wild infatuation for Miss Smithson that inspired him to compose the *Symphonie fantastique*. It was this same Miss Smithson who later became his wife and who made his life miserable. And if the story is true, it was a certain performance of the *Symphonie fantastique* which was responsible for Berlioz's ultimate opportunity to compose *Roméo et Juliette*.

In December 1838, so the story goes, the great violinist, Niccolò Paganini, attended a performance of the *Symphonie fantastique*. He was so moved by the music that he came up on the stage after the concert and in front of the entire audience fell on his knees before the embarrassed Berlioz. The very next day, a messenger brought Berlioz a draft for twenty thousand francs from Paganini. What has never been determined is whether the money came from the notoriously tight-fisted violinist himself or from some other benefactor who, wishing to remain anonymous, presented it through Paganini. At any rate, the money enabled Berlioz to devote more than half a year without interruption to the composition of *Roméo et Juliette*, which he dedicated to Paganini.

Berlioz worked on the score of *Roméo et Juliette* between January and September 1839, and he himself conducted its first performance at the Paris Conservatory on November 24 of that year. On that occasion, there were 98 singers in the chorus and 160 instrumentalists in the orchestra.

Although *Roméo et Juliette* is a work of large proportions, complete with vocal soloists, chorus and or-

(*Continued on page* 13)

The first in a series of case histories on how Second New Haven Bank works with businesses.

"They kept the bank open on a holiday to get my payroll out on time."

Mr. Raymond Neal,
Financial Manager, American Powdered Metals Company.

Q: American Powdered Metals Company sounds like an exciting place. What's it all about?

Mr. Neal: We make complex metal parts for a whole variety of industries. We do this using a rather unique process of compacting powdered metals under pressure. Our trick is that we can make high quality parts more economically than other processes.

Q: How's the company doing?

Mr. Neal: Well, it just changed hands last September and I was new on the job. Now we're really growing fast, because we're in an industry where technical ability is important and that's where I think we've got the competitive edge.

Q: Can you tell me something about how you got together with Second New Haven?

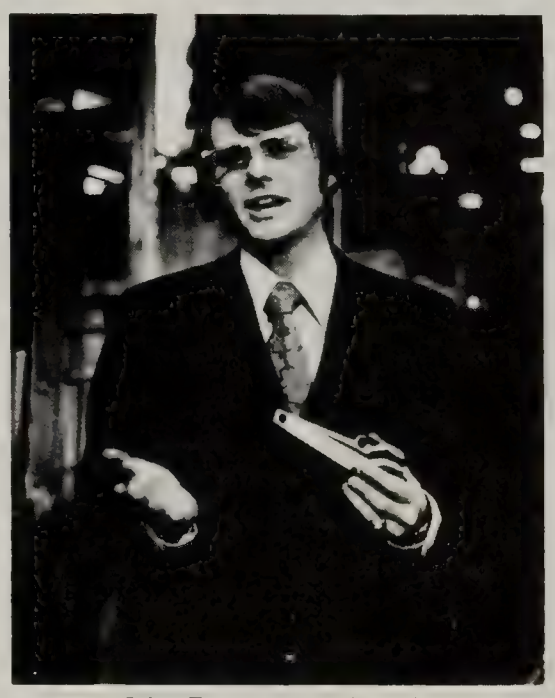
Mr. Neal: The first thing I wanted was a payroll system. I went over to see Bob Johnson at Second New Haven's North Haven branch just to talk about it. We've got 200 employees here and before I knew it we had my whole payroll system computerized in less than a week. That includes processing checks, deductions of all kinds, W-2 forms at the end of the year — the works.

Q: Is doing all that in a week pretty fast work?

Mr. Neal: I'd say so. The man I talked to at the bank was Pete Wilkinson. He's a real pro and grasped the problem quickly. The actual system I worked out with a lady called Esther D'Albero. It was the willingness, ability, and real interest everyone showed that led me to ask them about helping us with other accounting problems.

Q: Like what?

Mr. Neal: Well, we were starting from scratch on our accounting procedures. And the bank put me in touch with Woody Stem at the Accounting Systems Corporation. We all worked together on how to get the whole thing started. Everyone had to get really involved in our business. Within two months,



Mr. Raymond Neal.

we had our accounts payable completely computerized. I mean; I can pull out a complete reconciliation of all our vendors' accounts in two seconds. And I can see a complete breakdown of all expenses on a weekly basis. It's essential that management be able to see our financial picture very quickly and accurately, and that's what we can now do. Another advantage of the system is that you can grow into it. You only have to use what you need right now, and you can add to it in the future.

Q: Has all of this saved you money?

Mr. Neal: Let me say this: We didn't buy a computer, and one or two people are doing the work that it would normally take four or five to do.

Q: What was the real value of working with Second New Haven over any other bank?

Mr. Neal: That's a loaded question. But I can tell you this: You can get technical advice at a lot of places. What you can't always get is the kind of support I get from Second New Haven.

The people there are professional and they do all they can to help if we have a problem, like one time when the bank was closed for President Johnson's funeral. I had to get my payroll out. It was on a Thursday and they came into work so they could get my payroll out on time. That kind of support is what earns my respect.

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1973-74 Season

Boston Symphony Orchestra

Ninety-third Season

COLIN DAVIS, Conductor

Program

I

*Overture to 'Coriolan', op. 62 Beethoven

Symphony No. 87 in A major Haydn
Vivace
Adagio
Menuet e trio
Finale: Vivace

INTERMISSION

Symphony No. 1 in E minor, op. 39 Sibelius
Andante ma non troppo-allegro energico
Andante ma non troppo lento
Allegro
Finale (quasi una fantasia): andante-allegro molto

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WOOLSEY PROGRAM NOTES

by John N. Burk

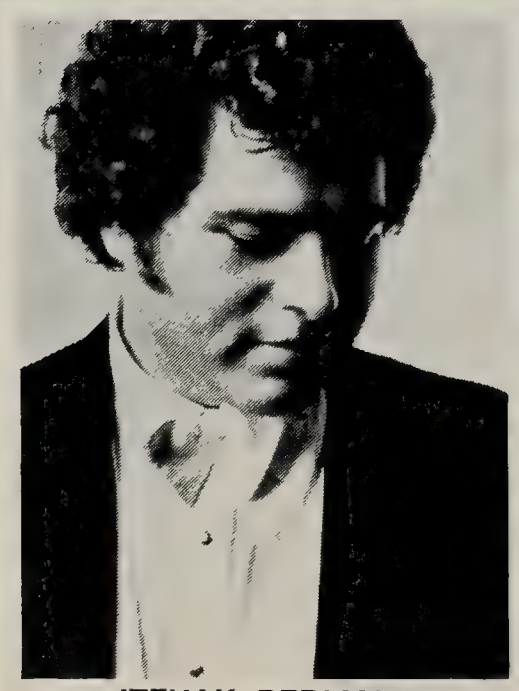
Overture for Heinrich Joseph von Collin's tragedy 'Coriolan' op. 62

LUDWIG VAN BEETHOVEN
1770-1827

The tale of *Coriolanus*, as related by Plutarch, is in itself exciting dramatic material (details of which have been questioned by historians). Coriolanus, according to Plutarch, was a patrician general of the Romans, a warrior of the utmost bravery and recklessness who, single-handed, had led Rome to victory against the neighboring Volscians. Rome was at this time torn by bitter controversy between the patricians and the plebeians who declared themselves starved and oppressed beyond endurance. Coriolanus, impulsive and overbearing, had scorned and openly insulted the populace in terms which roused the general anger, and when the military hero was proposed as consul, the senate was swayed by the popular clamor, and voted his permanent exile from Rome in the year 491 B.C. Swept by bitterness and desire for revenge, he took refuge

(*Continued on page* 18)

ITZHAK PERLMAN
(February 5th,
New Haven, Symphony)
The artistry of Itzhak Perlman is known throughout the world. Every season since his 1964 Leventritt Competition victory, he has returned to the major music capitals of the world for orchestral and recital appearances. This season he performs in more than fifty American cities, makes three separate tours of Europe, concertizes in Australia for a month, adds to his growing list of recordings and rejoins his friend Vladimir Ashkenazy in a series of duo recitals.
Born in Tel Aviv in 1945, he doesn't remember when he didn't want to play the violin. Although his first instrument was a toy, he soon progressed to a $6.00 second-hand fiddle. He was stricken with polio at the age of four, but the illness and a year's convalescence left his musical ambitions unchanged. His first studies were at the Tel Aviv Academy of Music. He gave numerous concerts in and around Tel Aviv and and was an experienced radio performer by the age of ten.
Ed Sullivan brought him to the United States in 1958 to appear on his television program. He decided to stay in the U.S. With the help of scholarships from the America-Israel Cultural Foundation and the Juilliard School, he studied with Ivan Galamian and Dorothy DeLay at the Juilliard. He made his first Carnegie Hall appearance in 1963 and in the intervening ten years has established himself as one of the world's great violinists.
He now lives in Manhattan with his wife and two children.



ITZHAK PERLMAN

COLIN DAVIS,
(February 19th,
Woolsey Series).
Principal Guest Conductor of the Boston Symphony Orchestra, is Musical Director of the Royal Opera House, Covent Garden. His conducting career began in 1949, and his early experience was with the Kalmar Chamber Orchestra, the Chelsea Opera Group, the Festival Ballet and the Ballet Russe. In 1957 he became assistant conductor of the BBC Scottish Orchestra. Two years later he was called at short notice to take the place of Otto Klemperer, who became ill, in a concert performance of "Don Giovanni."
This marked a turning point in Colin Davis' career: he was shortly afterwards appointed Musical Director of the Sadler's Wells Opera, made his debut with the CBC Symphony in Canada, and appeared for the first time in the United States as guest conductor with the Minneapolis Symphony. He directed the Berlin Philharmonic in the German premiere of Britten's "War requiem," and in the 1962-1963 season led the London Symphony in a tour of Europe, Japan and Australia.
In 1967 Colin Davis took up his appointment as Chief Conductor of the BBC Symphony Orchestra, which he relinguished at the end of the 1970-1971 season to take up his duties at Covent Garden. He has in recent years been guest conductor with the world's leading orchestras, among them the Israel Philharmonic, the Philadelphia, the Montreal Symphony, the Toronto Symphony, the Los Angeles Philharmonic, and the New York Philharmonic.



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SYMPHONY PROGRAM NOTES

(*Continued from page* 5)

chestra, Berlioz was quick to emphasize that he did not intend it as an opera or cantata but as a symphony, in which the vocal sections serve only to set the stage for the purely orchestral movements. Despite its great length, the symphony does not attempt to tell in words or music the whole of this tragic love story. Instead, it presents, in disconnected episodes, the high points of the drama that appealed particularly to Berlioz. It was he who selected the Shakespearean passages he wished to use; he then made a prose sketch, and gave it to his friend, Emile Deschamps, to put into verse form.

Roméo et Juliette is divided into three main parts, each with subdivisions. The excerpts to be heard on this program, all of them purely instrumental, comprise the following: From Part I: Introduction: *Tumult and Strife—The Prince Intervenes;* from Part II: *Romeo Alone—Sadness—Distant Sounds of Music and Dancing—Great Festivities at Capulet's House; Love Scene,* and the feathery Scherzo, *Queen Mab or the Dream-Sprite,* and from Part III: *Romeo at the Tomb of the Capulets — Invocation — Juliet's Awakening—Frenzied Joy and Despair—Agony and Death of the Two Lovers.*

A word is in order concerning the *Queen Mab* Scherzo. It had its origin in Mercutio's speech in Act I, Scene 4, of Shakespeare's play, which begins:

"O, then, I see, Queen Mab hath been with you.
She is the fairies' midwife; and she comes
In shape no bigger than an agate-stone
On the fore-finger of an alderman,
Drawn with a team of little atomies
Athwart men's noses as they lie asleep."

Berlioz's instrumental requirements for *Roméo et Juliette* include two flutes, piccolo, two oboes, English horn, two clarinets, four bassoons, four horns, two trumpets, two cornets, three trombones, tuba, kettledrums, bass drum, cymbals, triangle, two tambourines, antique cymbals, two harps and strings.

Concerto for Violin and Orchestra in D Major, Op. 77

JOHANNES BRAHMS

(Born May 7, 1833, in Hamburg; died April 3, 1897, in Vienna)

Brahms was in the habit of spending his summer vacations at some quiet retreat—usually in the Austrian Alps—where he could compose undisturbed. For three consecutive summers—1877, 1878 and 1879—he chose the picturesque little town of Pörtschach on the Wörthersee in Lower Austria. He described the air there as being so full of melodies that he had "to be careful not to tread on them." It was here that such great works as the Second Symphony, the Second Piano Concerto, the G Major Violin Sonata and the Violin Concerto were conceived.

The Violin Concerto was composed during the summer of 1878. As early as August, Brahms sent a copy of the manuscript to his friend, the noted violinist Joseph Joachim, in order that he might have his suggestions as to the playability of the solo part. Such consultations continued up until the time the concerto was published in October 1879, Joachim providing the bowings and fingerings and also the cadenza. Brahms had met Joachim in 1853 while the former was on tour with the Gypsy violinist Remonyi, and the friendship that grew between them lasted for nearly half a century,

The concerto received its first performance on New Year's Day 1879 at a concert of the Gewandhaus Orchestra in Leipzig. Brahms conducted, and quite naturally, Joachim was the soloist.

Reports on the success of the concerto at its initial presentation are of a conflicting nature. In her biography of Brahms, Florence May quotes Dörffel, the critie for the *Leipziger Nachrichten,* as follows: "Joachim played with a love and devotion which brought home to us in every bar the direct or indirect share he has had in the work. As to the reception, the first movement was too new to be distinctly appreciated by the audience, the second made considerable way, the last aroused great enthusiasm."

On the other hand, another of Brahms' biographers, Max Kalbeck, relates that "the work was heard respectfully, but it did not awaken a particle of enthusiasm. It seemed that Joachim had not sufficiently studied the concerto or he was severely indisposed. Brahms conducted with visible excitement."

Brahms must have been quite excited, for Kalbeck tells us of "a comical incident" which occurred during the performance. It seems that the composer had paid a hur-

(*Continued on page* 15)

Tonight's Guest Conductor...

JOHN NELSON



John Nelson was born in Costa Rica thirty-one years ago of American missionary parents. He began studying piano at seven years of age and while a piano student of Lillian Powers Wadsworth at Wheaton College, won awards in piano and composition. He attended the Juilliard School where he received graduate degrees both in choral and orchestral conducting, won the Irving Berlin conducting prize and was awarded assistantships in the orchestral, choral and opera departments. As a student he conducted operatic productions such as "Don Pasquale" and numerous premieres including the American premiere of Berio's "Passaggio," (co-conducting with the composer).

While still at Juilliard, Mr. Nelson made his New York debut conducting the New York Chamber Orchestra and the Mozart Festival Chorus at the Mostly Mozart Series at Philharmonic Hall, and assumed the musical directorship of two methropolitan area organizations; the Pro Arte Chorale and Orchestra, and the Greenwich Philharmonia Orchestra. Under his directorship both have grown from infancy to highly respectable positions in their fields. The Pro Arte Chorale, an amateur choral group of 35 singers in 1965 is now three choruses in one; the Chorale – 80 select singers for Baroque and Classic works, the Chamber Singers – 25 voices chosen from the Chorale for the madrigal literature, and the Festival Chorus—130 voices designed for the larger choral literature. Its performances in New York have concentrated principally in the Bach literature with one notable exception – the concert version of Berlioz' monumental "Les Troyens" which brought international acclaim both to Pro Arte and its director. During the summer of 1974, the chorale and Mr. Nelson will tour Germany, Austria, Italy, and Yugoslavia in commemoration of its tenth anniversary.

In an era of financial gloom, the Greenwhich Philharmonia Orchestra is an enigma. In five years of Nelson's leadership, it has grown from an amateur community chamber orchestra to a professional orchestra of full size, whose budget and audience have more than tripled.

In the summer of 1968 Mr. Nelson was invited to conduct at the Aspen Music Festival and establish a choral program. This resulted in the Aspen Choral Institute sponsored by the Rockefeller Foundation and recognized as one of the leading centers of choral teaching in the country. In addition to the choral responsibility, Mr. Nelson conducted numerous operas and orchestral works at the Festival.

Following the success of his "Les Troyens" performance at Carnegie Hall in 1972, Mr. Nelson was engaged by three important American opera houses: the New York City Opera to conduct: Carmen" in the fall of 1972 and a new production of Monteverdi's "L; Incoronazione de Poppea" in the Spring of 1973; Santa Fe Opera for the American premiere of Benjamin Britten's "Owen Wingrave"; and the Metropolitan Opera to succeed Mr. Kubelik in the conducting of the company's new production of "Les Troyens."

His debut at the Metropolitan, however, came two years early and was the kind of event that dreams are made of. On one day's notice, Mr. Nelson stepped in for the ailing Kubelik and in the words of the New York Post "won the extraordinary ovation from the cast, chorus and audience – not to mention a pit full of cheering musicians."

Mr. Nelson's success this season is backed up by performances with the orchestras of Chicago, Cincinnati, Atlanta and the musical directorship of the Lincoln Center International Choral Festival. Here is a young conductor who within one season has achieved the pinnacle of the operatic, choral and orchestral fields.

As a service to New Haven Symphony Orchestra subscribers, and as an inducement to future subscribers, The Auxiliary of the New Haven Symphony is pleased to announce the continuation of the courtesy bus service – operating from the Park Plaza Hotel, University Towers, Crown Garage Parking and Woolsey Hall.

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SYMPHONY PROGRAM NOTES

(*Continued from page* 13)

ried visit to a friend just before the concert and, arriving at the hall late, had not had time to make a complete change from street to concert dress. Consequently, he walked onstage wearing his gray street trousers. What was far worse, however, he had neglected to fasten his suspenders, so that his lively motions on the podium caused his shirt to show between his trousers and vest. "These laugh-provoking trifles," wrote the serious Kalbeck, "were not calculated to elevate one's mood."

The character of the opening movement of the concerto, which is marked *Allegro non troppo*, was described by the late Pitts Sanborn as "idyllie," a term that well fits it. The second movement, *Adagio*, is like a beautiful song whose principal singers are the solo oboe and the solo violin. The finale, *Allegro giecoso, ma non troppo vivace*, has a certain irresistible swing to it. It is in rondo form and is marked by a decided Hungarian flavor, possibly as a gesture to the Hungarian-born Joachim.

As originally conceived, the work also had a scherzo movement, but Brahms dropped it, as it did not fit in with the style of the rest of the concerto. Kalbeck believes that this scherzo eventually became the second movement of the Piano Concerto No. 2.

The orchestral part of the Violin Concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums and strings.

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The night of the concert the box office at Woolsey Hall will open at 7:30 p.m. and calls may be made to 787-0900.

Calendar of Events-1973

NOV. 6 Woolsey Hall, 8:30 p.m.
WOOLSEY SERIES
Whittemore and Lowe, duo pianists

NOV. 20 Woolsey Hall, 8:30 p.m
NEW HAVEN SYMPHONY
Frank Brieff, Conductor
Vladimir Ashkenazy, pianist

DEC. 4 Woolsey Hall, 8:30 p.m.
NEW HAVEN SYMPHONY
Michael Charry, Guest Conductor
Janos Starker, cellist

DEC. 8 Lyman Auditorium
1:00 and 3:00 p.m.
Young People's Concert
Michael Charry, Guest Conductor

DEC. 11 Woolsey Hall, 8:30 p.m.
WOOLSEY SERIES
Rudolf Serkin, pianist

1974

JAN. 12 Lyman Auditorium
1:00 and 3:00 p.m.
Young People's Concert
Michael Charry, Guest Conductor

JAN. 15 Woolsey Hall, 8:30 p.m.
NEW HAVEN SYMPHONY
Gerhard Samuel, Guest Conductor
John Browning, pianist

JAN. 22 Woolsey Hall, 8:30 p.m.
WOOLSEY SERIES
Misha Dichter, pianist

FEB. 5 Woolsey Hall, 8:30 p.m.
NEW HAVEN SYMPHONY
John Nelson, Guest Conductor
Itzhak Perlman, violinist

FEB. 9 Lyman Auditorium
1:00 and 3:00 p.m.
Young People's Concert
Michael Charry, Guest Conductor

FEB. 19 Woolsey Hall, 8:30 p.m.
WOOLSEY SERIES
Boston Symphony Orchestra
Colin Davis, Conductor

MAR. 5 Woolsey Hall, 8:30 p.m.
NEW HAVEN SYMPHONY
Erich Kunzel, Guest Conductor
Jean-Pierre Rampal, flutist

MAR. 12 Woolsey Hall, 8:30 p.m.
WOOLSEY SERIES
Yehudi and Hephzibah Menuhin, violinist and pianist

APR. 2 Woolsey Hall, 8:30 p.m.
WOOLSEY SERIES
Opera Highlights
Featuring Boris Goldovsky, commentator, at the piano

APR. 9 Woolsey Hall, 8:30 p.m.
NEW HAVEN SYMPHONY
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Amnon Levy

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Fahnestock chair
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Bo Youp Hwang
Victor Yampolsky

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Reuben Green
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Robert Barnes
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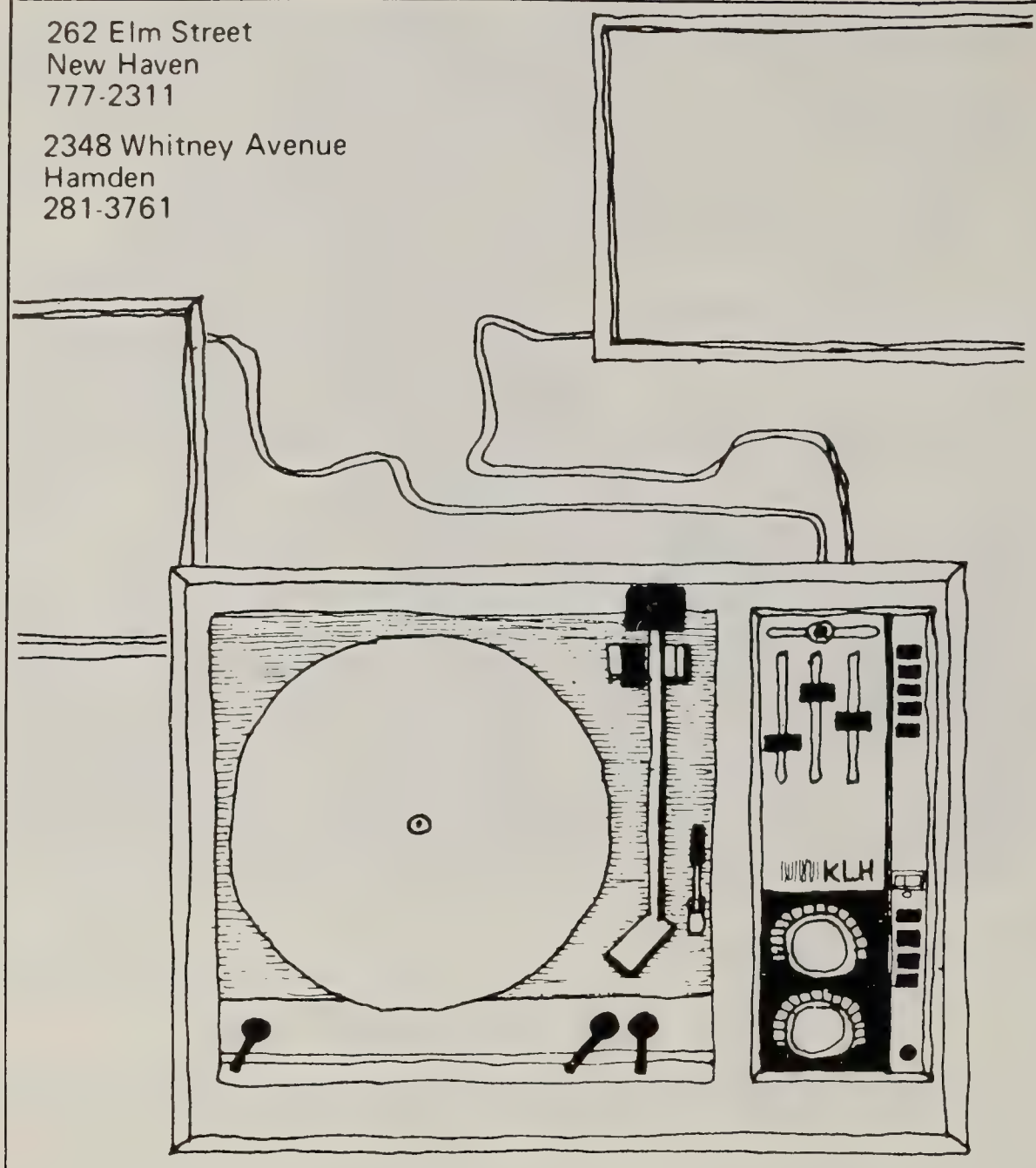
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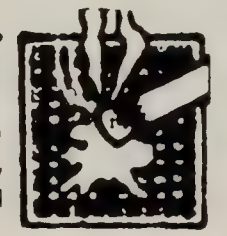
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WOOLSEY PROGRAM NOTES

(*Continued from page 7*)

with the Volscians, the traditional enemies of the Romans, and made compact with them to lead a campaign against his own people. The fall of Rome seemed imminent, and emissaries were sent from the capital to the Volscian encampment outside the city walls. Coriolanus met every entreaty with absolute rejection. In desperation, a delegation of women went out from the city, led by his mother and his wife. They went to his tent and beseeched him on their knees to spare his own people. The pride and determination of the soldier were at last subdued by the moving words of his mother, who pictured the *eternal disgrace which he would* certainly inflict upon his own family. Coriolanus yielded and withdrew the forces under his command, thus bringing the anger of the Volscian leaders upon his own head. He was slain by them, according to the version of Shakespeare; according to Collin, he was driven to suicide.

Shakespeare's famous scene in which the inner struggle of honor, pride and love reaches its climax seems to be the direct subject of Beethoven's overture. The opening chords, proud, ferocious, implacable, limn Coriolanus in a few bold strokes. The second subject, gentle and melodious, seems to introduce the moving protestations of his mother. The contrasting musical subject of Coriolanus recurs, at first resistant but gradually softening, until at the end there is entire capitulation.

The overstressing of literary concepts and allusions by the explain*ers of Beethoven has had abundant* play in the *Coriolan* overture. But it would be hard to deny that the composer's imagination must have been illuminated by this heroic and kindred subject in the making of one of his noblest works. It is of course not hard to see in Coriolanus the figure of Beethoven himself. The composer must have felt strangely close to the Roman noble, infinitely daring, the arch individualist, the despiser of meanness and ignorance who, taking his own reckless course, yielding to none, at last found himself alone against the world, clad in an armor of implacability which only one power could penetrate — the tenderness of feminine persuasion.

(*Continued on page 20*)

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WOOLSEY PROGRAM NOTES

(*Continued from page* 18)

by Harry Neville

Symphony No. 87 in A
FRANZ JOSEPH HAYDN

Haydn's 'Paris' Symphonies (Nos. 82-87) were products of the next-to-last phase of a long symphonic career which began around 1759 and ended in 1795 with the last of the 'London' Symphonies. These six works were commissioned in 1784 or 1785 (the year is not certain) by *Le Concert de la Loge Olympique*, a Paris concert organization which was a sort of subscription series with a wealthy and aristocratic clientele. Haydn was, and had been for some time, a famous man in Paris, where his works were so much in demand that unscrupulous publishers were not above attaching his name to works by other composers. The practice became so extensive, in fact, that at one point there were more spurious than authentic works of Haydn on the Paris music market. The organizers of the *Loge Olympique* concerts may have felt that twenty-five *louis d'or* per symphony was a reasonable fee for something they could be sure was the real article, and that was the princely amount Haydn received.

It is likely that all six symphonies were first performed under Haydn's direction by the resident orchestra at Eszterháza, but there can be little doubt that Haydn wrote Nos. 85 and 86, at least, with the special capabilities of the Paris orchestra in mind. Parisian orchestras of this period were generally larger than those to be found in the provincial Austrian and German courts. Moreover, they were celebrated for the excellence of their woodwinds and brass. At Eszterháza Haydn had but twenty-four players in all, while the orchestra of the *Loge Olympique* had a string section that boasted forty violins and ten double-basses, which meant that it had more violins than the modern symphony orchestra and as many double-basses. Such splendor was not confined to the orchestra, for the auditorium, too, of the *Loge Olympique* was a sumptuous affair. Built on an opera house scale, it contained tiered boxes for the fashionable, elegantly dressed patrons. The musicians. who wore sky-blue uniforms with elaborate lace ruffles, played with swords at their sides. It was in this kind of atmosphere that the six symphonies were introduced in 1787 to the Parisian public, a public which, to judge from the evidence of contemporary *newspaper accounts, took them to* its heart.

Since that time, some of these symphonies — No. 82, 83 and 85 — have retained a place in the repertory; others, however, gradually disappeared, not to re-emerge until many years later. No. 87 disappeared entirely for a while, not to be revived until the 1939-40 season of the New Friends of Music in New York, where Fritz Stiedry conducted it in an edition by Alfred Einsten. As the present performances attest (these are the first ever by the Boston Symphony), No. 87 is even now seldom played, a fact which prompted H. C. Robbins Landon, the eminent Haydn scholar, to label it the 'stepchild of the "Paris" Symphonies.'

The symphony begins with a *Vivace*, one of those vigorous, bust*ling opening movements that we* think of as typically Haydn, though some writers have in fact drawn attention to the Mozartean character of some of the themes. Unmistakably Haydnesque is the development, with its concentrated, unleisurely harmonic excursions. Especially noteworthy in the broad and hymn-like *Adagio* is the coda, described by H. C. Robbins Landon as pervaded with "a strong sense of autumnal beauty, of slanted rays of the sun." The sturdy Menuet, propelled by a whip-like rhythmic figure, has a Trio famous *for its stratospheric oboe solo. The Finale* is a busy and light-hearted creation whose momentum comes largely from the repitition of its accompaniment figurations. The florid principal theme has been devised with an eye to contrapuntal possibilities.

by John N. Burk

Symphony no. 1 in E minor, op. 39
JEAN SIBELIUS

The First Symphony is probably less racial than has been supposed — though more so than, for example, the unmistakably personal Fourth or Seventh. It has all the seeds of its composer's symphonic maturity although only a modicum of a device in which he was to become a pre-eminent master —

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WOOLSEY PROGRAM NOTES

(*Continued from page* 20)

the gradual moulding of a theme from the merest fragment. There is indeed theme transformation in this symphony — the accumulation of significance in the heat of discourse — but there is the difference that his starting points in this work were themes full rounded, and of indelible vividness in their very first statement. The 'accumulative' method of Sibelius is of course not without precedent: Beethoven, as has often been remarked, developed his greatest movements from the slightest beginnings — the first theme of the 'Eroica', for example, or the theme of its final variations. The striking difference of course between Beethoven and the later Sibelius was the earlier composer's full exposition — a rule of procedure to which custom bound him, and which lacked force when the theme as first heard was without marked character. Beethoven, contriving a theme with a careful eye toward its possibilities of manipulation, dissection, combination, often used the mere skeleton of a chord — a brief and pliable phrase eminently useful but in itself featureless. The less experienced Sibelius of the First Symphony, who had not yet learned the trick of forfeiting exposition and unfolding his theme as he went along, here chose recklessly themes of full contour and extended beauty — themes which seize the hearer on their first statement, but are correspondingly resistant to development in the full symphonic sense. He bound himself to rely largely upon repetition, holding the interest partly by shifting his background in harmony and color. His great reliance remained in the strangely penetrating beauty of the themes themselves, which grow upon the hearer as they are reiterated, gradually altered to their further enhancement, intensified in the instrumentation. This melodic ascendancy makes a symphonic development in full sense impossible, and later on Sibelius sacrificed it to the cultivation of his field. he first two symphonies have become a precious and distinct part of the Sibelius heritage for the full-throated songfulness that is in them.

The symphonist is not yet fully awakened. Sibelius is still the bard of the northland, harp at his side, still singing, perhaps, of the legendary heroes of his people, coloring



his tale with a full orchestral palette which he was later to simplify. So abundant was his lyric invention that he could afford to be profligate. The first movement has no less than six themes of striking beauty, nor does the flood of melody fail him in the later movements. Points in common between the themes would elude technical demonstration, yet they follow each other as if each grew naturally from the last — as indeed it does. The score and its themes are all of a piece, unified by the indescribable penetrating and poignant mood which runs through them .

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Wednesday Evening, February 20, 1974, at 8:30
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SCHUMANN **Piano Concerto in A minor, Op. 54**
Allegro affettuoso
Intermezzo: Andantino grazioso
Allegro vivace
MICHAEL ROLL, Piano

INTERMISSION

TIPPETT **Symphony No. 3***
Part I
Allegro non troppo e pesante (Arrest)—
Allegro molto e con grande energia (Movement)—
Lento

Part II
Allegro molto—Presto—Slow Blues: Andante—
Fast Blues: Allegro—Slow Blues: Largo—
Presto—Allegro assai
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NOTES ON THE PROGRAM

PianoConcerto in A minor, Op. 54

ROBERT SCHUMANN
(1810-1856)

More than once in his younger days Schumann made sketches for a piano concerto. He planned such a work while at Vienna in 1839, probably with his fiancée, Clara Wieck, in mind, but could not have progressed very far with it. Again in the spring and summer of 1841, the first year of his marriage, he worked upon and completed a Phantasie in A minor, which he was later to use as the first movement of his published Concerto. Apparently he moved only by stages toward the full, three-movement form. The Phantasie was composed between May and September, and must have been somewhat crowded in the composer's imagination between the abundant musical images which occupied him in that year. The First Symphony in B flat preceded, and the Symphony in D minor (in its first version) followed it, not to speak of smaller orchestral works. When the First Symphony was tried over in rehearsal by the Gewandhaus orchestra (August 13), Clara took the occasion to play through the new Phantasie with the orchestra as well. Although the returning echoes from the empty hall somewhat dampened her ardor, she played it twice, and thought it "magnificent." She wrote in her diary: "Carefully studied, it must give the greatest pleasure to those that hear it. The piano is most skillfully interwoven with the orchestra—it is impossible to think of one without the other." The publishers were not of this mind, and rejected the proffered manuscript.

In 1845, while the pair were at Dresden, Schumann made a concerto out of his Concert Allegro, as he had intended to call it, by adding an Intermezzo and Finale. It was from May to July that he wrote the additional movements. "Robert has added a beautiful last movement to his Phantasie in A minor," wrote Clara in her diary on June 27, "so that it has now become a concerto, which I mean to play next winter. I am very glad about it, for I always wanted a great bravura piece by him." And on July 31: "Robert has finished his concerto and handed it over to the copyist. I am as happy as a king at the thought of playing it with the orchestra."

The new work did become as delightful to play, and as useful, as she anticipated. She carried it to city after city, and audiences would sometimes behold the unusual sight of the famous pianist performing her husband's music while the composer himself presided at the conductor's stand. The first performance was conducted by Ferdinand Hiller, to whom the score was dedicated, at Dresden, on December 4, 1845. Clara was, of course, the soloist at this, a concert of her own. She also played the work at a Gewandhaus Concert on New Year's Day 1846—Mendelssohn conducting.

Schumann was indeed true to his best style in this Concerto, taking themes of flowing lyricism, playing them naturally, with spontaneous resource in detail, rather than with any pretentious development. The piano part in the first movement, save for such mild flourishes as in the opening bars, goes its way with straightforward and becoming simplicity. When the melody is given to woodwind or string voices, the pianist provides arpeggio figures, modest and unassuming, but sparkling with variety. The cadenza, which the composer was careful to provide, is in his best pianistic vein, making no attempt to dazzle.

A true slow movement would have been out of place after the moderate tempo and *andante* section of the first movement. The brief Intermezzo (*Andantino grazioso*) with its light staccato opening and its charming second theme inseparably associated with the cellos that sing it, leads directly into the final rondo (*Allegro vivace*), whose brilliance is joyous and exuberant, without a trace of hard glitter.

JOHN N. BURK

Symphony No. 3

SIR MICHAEL TIPPETT
(b. 1905)

Michael Tippett was born in London in 1905. He studied composition at the Royal College of Music, had a few years of schoolmastering and then, finding that it interfered with his composition, retired to live very simply in a small village in Surrey. A rigorously self-critical composer, he decided in 1935 to withdraw or destroy all the works he had written prior to that year. In 1940 he was appointed Director of Music at Morley College, where his influence on the musical life of London made a profound impression. The war, however, proved to be a testing time for his pacifist convictions, and in 1943 he was imprisoned for three months for failing to comply with the conditions of exemption from active war service. In 1951 he left Morley College and since then has devoted himself entirely to composition. Among his best-known works are the Concerto for Double String Orchestra, the oratorio *A Child of Our Time,* and the operas *King Priam, A Midsummer Marriage* and *The Knot Garden.*

Tippett's Symphony No. 3 was first performed on June 22, 1972, at the Royal Festival Hall, London, by the London Symphony Orchestra. Colin Davis was the conductor, with Heather Harper as soprano soloist. The work is in two parts: the first an explosive *Allegro* joined to an immensely still and passive slow movement; the second is a series of four songs for soprano and orchestra to words by the composer. In certain of his published comments about the Third Symphony, Tippett has related this work to the great 'archetype' of Beethoven's Ninth. He does so in the music, moreover, by means of actual quotation. The text itself poses a philosophical question about the Ninth: What meaning can the world-embracing sentiments of the "Ode to Joy" have for people today? The fourth song contains Tippett's answer, and it is with this song that the composer's own discussion of the Symphony begins. The note is reprinted here by kind permission of the London Symphony Orchestra.

"Since the fourth song refers specifically to the grandiose affirmations of Schiller's "Ode to Joy," so confidently addressed to the millions of the world, it had seemed to me that Schiller might be considered the songs' originator. But, as Colin Davis pointed out when he first read the verses, the true exemplar is Schiller's contemporary, Blake. These are songs of innocence and experience: two and two. They pose the same fundamental, unanswerable questions about the universe and man's destiny, though their language cannot emulate Blake's incomparable verse.

"To his period's belief in natural law (the belief, which underpins Jefferson's magnificent opening to the American Declaration of Independence of 1776) Blake asked: What true law of equity can be found in a nature that has produced both the Tyger and the Lamb? (Or as he put it once in an aphorism: one Law for the Lion and the Ox is Oppression.) Again, to those who still held to the Christian creed, he cried: How can you believe both in Nobodaddy-Jehovah who demanded 1,000 Amalekite foreskins as a sacrifice, and an all-forgiving Jesus? The answer in our own day is that we cannot. It is better for us to accept the Tyger and the Lamb, Jehovah and Jesus, as enduring states of our common humanity ('My Sibling Was the Torturer'), now one, now the other in the ascendant.

"What is 'out-of-date' in Schiller's concept of joy is any romantic notion of its universality and inevitability. All that has happened since, in aid of various political Utopias, has but deepened the disillusion. Yet if now is our Season in Hell, then when we occasionally celebrate, as we must and if we can, we do so from a deeper need and with a sharper pang.

"The Symphony is not just for voice and orchestra. Part I is solely instrumental. That needs a drier language to describe it, though some visual metaphors may be helpful.

"At the start, the polarity, necessary to any symphonic argument, is between Arrest (*Allegro non troppo e pesante*—brass) and Movement (*Allegro molto e con grande energia*—strings and woodwind). A note to the score says: 'The terms Arrest and Movement are metaphorical, implying a compression of energy, and an explosion of energy; both positive.' (Another metaphor would be the pull and thrust of a jet engine.)

"At the half-way point of Part I, the po-

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Dance Great Commemorated at The New York Public Library

"Louis Horst: A Celebration"—an exhibit honoring a man whose career helped shape the course of modern dance—is currently on view in the Dance Collection of The New York Public Library at Lincoln Center.

At different times Musical Director for both Martha Graham and Ruth St. Denis, Louis Horst (1884-1964) was also the composer of scores for such works as Martha Graham's *Frontier* and Jean Erdman's *Transformation of the Medusa,* as well as the author of numerous publications including the landmark *Modern Dance Forms* (1960). He also founded and edited the famed *Dance Observer,* and taught the art of dance composition to generations of students at such institutions as the Neighborhood Playhouse School of Theatre and The Juilliard School.

Marking the anniversary of Louis Horst's birth (January 12), the new exhibit is both a remembrance of his achievements and a recognition of his continuing influence. Items to be displayed have been drawn from the archives of the Library's Dance Collection as well as materials on loan from dance luminaries.

Included are memorabilia and manuscripts from Martha Graham, Dorothy Madden, Doris Rudko, Nancy W. Smith, Ernestine Stodell and Marian Van Tuyl; photographs by Barbara Morgan, Lionel Rudko and Vytas Valaitis; and sculpture and drawings by Elena Kepalas.

"Louis Horst: A Celebration" will be on view, free of charge, to April 1, in the Dance Collection, The New York Public Library at Lincoln Center, Monday to Saturday, 12 noon to 6 PM.

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Saturday, February 2, 8:30
NEW YORK PHILHARMONIC
Repeat of February 1 Program

Sunday, February 3, 3:00
GREAT PERFORMERS
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Sunday, February 3, 8:00
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Monday, February 4, 8:15
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Mendelssohn Club of Philadelphia
Works of Brahms, Stravinsky, Webern, Schoenberg

Tuesday, February 5, 8:00
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Wednesday, February 6, 8:30
NEW YORK PHILHARMONIC
Pension Fund Benefit Concert
Rudolf Serkin, Pianist
Works of Mozart, Beethoven

Thursday, February 7, 8:30
NEW YORK PHILHARMONIC
Pierre Boulez, Conductor
Christoph Eschenbach, Pianist
Works of Boyce, Mozart, Carter, Debussy

Friday, February 8, 2:00
NEW YORK PHILHARMONIC
Repeat of February 7 Program

Friday, February 8, 8:00
GREAT PERFORMERS
LOUDON WAINWRIGHT III

Saturday, February 9, 12:10 and 2:30
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"Happy Birthday, George Gershwin"

Saturday, February 9, 8:00
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Sunday, February 10, 3:00
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Monday, February 11, 8:30
NEW YORK PHILHARMONIC
INFORMAL EVENING
Pierre Boulez, Conductor
Carter: Concerto for Orchestra

Tuesday, February 12, 7:30
NEW YORK PHILHARMONIC
Repeat of February 7 Program

Wednesday, February 13, 8:00
ANDRES SEGOVIA

Thursday, February 14, 8:30
NEW YORK PHILHARMONIC
Pierre Boulez, Conductor
Mahler: Symphony No. 8

Friday, February 15, 8:30
NEW YORK PHILHARMONIC
Repeat of February 14 Program

Saturday, February 16, 11:00 and 3:00
THE LITTLE ORCHESTRA SOCIETY
YOUNG PEOPLE'S CONCERTS
Thomas Scherman, Music Director

Saturday, February 16, 8:30
NEW YORK PHILHARMONIC
Repeat of February 14 Program

Sunday, February 17, 3:00
GREAT PERFORMERS
CLAUDIO ARRAU

Monday, February 18, 8:15
THE PHILADELPHIA ORCHESTRA
Zubin Mehta, Conductor
Works of Nordheim, Elgar, Beethoven

Tuesday, February 19, 7:30
NEW YORK PHILHARMONIC
Repeat of February 14 Program

Wednesday, February 20, 8:30
BOSTON SYMPHONY ORCHESTRA
Colin Davis, Conductor
Michael Roll, Piano
Heather Harper, Soprano
Works of Schumann, Tippett

Thursday, February 21, 8:30
NEW YORK PHILHARMONIC
Pierre Boulez, Conductor
Works of Ravel, Schoenberg, Brahms

Friday, February 22, 2:00
NEW YORK PHILHARMONIC
Repeat of February 21 Program

Friday, February 22, 8:30
BOSTON SYMPHONY ORCHESTRA
Repeat of February 20 Program

Saturday, February 23, 2:00
JEWISH CULTURAL CLUBS

Saturday, February 23, 8:30
NEW YORK PHILHARMONIC
Repeat of February 21 Program

Sunday, February 24, 3:00
SYMPHONY OF THE NEW WORLD

Sunday, February 24, 7:30
NEW YORK CHORAL SOCIETY

larity changes to that between a pattern of discontinuous music 'in the heights' (as it might be, metaphorically, the music of a windless night sky) and a flow of continuous music 'in the depths' (as it might be, metaphorically, the song of the ocean currents).

"Since Part II goes over from abstraction to dramatics, the initial instrumental section, which is a play of five contrasted 'musics' (metaphorically, like a juggler with five different objects in the air at once) is soon swept away by the kind of musical gesture Beethoven uses in the Ninth Symphony (a direct quote of seven bars) between the end of the slow movement and the start of the singing. In the present case there is no chorus but a soprano solo, who sings the four songs in a continuous sequence. The first three are blues or blues-derived. The fourth is a dramatic *scena*. For the purposes of the dramatization, a burst of what I would call Nobodaddy-rhetoric precedes a dream of the peaceable kingdom."

I
As I sought nurture from my mother's
breast
I drank in sorrow with her milk.

As I stood upright on my father's knee
I drank in sorrow with his kiss.

Blood of their blood
Bone of their bone
What then is me that was not them?

II
O, I'll go walking with my nostrils
quiv'ring
and my eyeballs flashing
and my mouth round open laughing
and my tongue on fire.

O, I'll go whirling with my armpits
glist'ning
and my breast-buds shaking
and that navel that my mother left me
luxuriously dreaming.

O, I'll go prancing with my toe-tips
flying
and my knee-bones jerking and my thighs,
and what within there lies,
my thighs aflame.

III
I found the man grown to a dwarf.
After the circus in his tent he said:
"So many take me for a doll."
I gave him milk and kisses.

I found the girl born dumb and blind.
She strokes my hand and tap-wrote in
the palm:
"I feel but cannot see the Sun."
I gave her milk and kisses.

I found the beautiful moronic child.
His happy eyes shone bright; he said:
nothing for his mind is lost.
I gave him milk and kisses.

As I lay down beside my mate, body
to body,
We did not heed the sorrow.
Ah, merciful God, if such there be,
Let him, let her, be born straight.
But if no answer to the prayer,
we shall give milk, we shall give
kisses.

IV
They sang that when she waved her wings
the Goddess Joy shall make us one.

And did my brother die of frostbite in
the camp?
And was my sister charred to cinders in
the oven?

We know not so much joy
for so much sorrow,
though my fine body dances,
nor so much evil,
though I sometimes be good.

My sibling was the torturer.
He takes his place!
So, if the worm has given love-lust,
let him stay patient in his place.
But if the cherub stands b'fore God,
let him demote himself to man,
then spit his curses across the
celestial face,
though he be answered (Answered?!) with
annihilation from the whirlwind.

It is our agony
we fractured men surmise a deeper mercy;
that no God has shown.
I have a dream that my strong hand
shall grip the cruel,



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that my strong mouth shall kiss the fearful,
that my strong arms shall lift the lame,
and on my giant legs we'll whirl our way
over the visionary earth in mutual celebration.

What though the dream crack, we shall remake it.
Staring with those startled eyes at what we are
Blood of my blood
Bone of my bone
We sense a huge compassionate power to heal to love.

—

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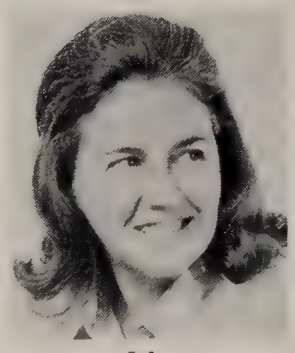
MEET THE ARTISTS



Colin Davis, Principal Guest Conductor of the Boston Symphony Orchestra, is Musical Director of the Royal Opera House, Covent Garden. His conducting career began in 1949, and his early experience was with the Kalmar Chamber Orchestra, the Chelsea Opera Group, the Festival Ballet and the Ballet Russe. In 1957 he became Assistant Conductor of the BBC Scottish Orchestra. Two years later he was called at short notice to take the place of Otto Klemperer, who became ill, in a concert performance of *Don Giovanni*. This marked a turning point in Davis' career: shortly thereafter he was appointed Musical Director of the Sadler's Wells Opera, made his debut with the CBC Symphony in Canada and appeared for the first time in the United States as guest conductor with the Minneapolis Symphony. He directed the Berlin Philharmonic in the German premiere of Britten's *War Requiem* and in the 1962-1963 season led the London Symphony in a tour of Europe, Japan and Australia. In 1967 Davis took up his appointment as Chief Conductor of the BBC Symphony Orchestra, which he relinquished at the end of the 1970-1971 season to take up his duties at Covent Garden. He has in recent years been guest conductor with the world's leading orchestras, including the Israel Philharmonic, The Philadelphia Orchestra, the Montreal Symphony, the Toronto Symphony, the Los Angeles Philharmonic and the New York Philharmonic. At the Metropolitan Opera he has conducted performances of *Peter Grimes, Wozzeck* and *Pelléas et Mélisande*. He has made many recordings for Philips.



Michael Roll was born in England in July 1946 of Viennese parents. At the age of six he began studying the piano with Fanny Waterman (his only teacher). At 12 he made his debut at the Royal Festival Hall playing the Schumann Concerto with the National Youth Orchestra under the direction of the late Sir Malcolm Sargent. Roll won the Leeds International Pianoforte Competition at the age of 17, the youngest of 88 competitors from 23 countries. Since then he has appeared with the New Philharmonia under Giulini, Frühbeck de Burgos and Sawallisch, the London Symphony Orchestra under Kertész and Mehta, the Halle under Barbirolli, the BBC Symphony Orchestra under Sargent and Davis, and the London Philharmonic Orchestra under Boult. In addition, he has played at the Edinburgh, Aldeburgh, Bath, Ascona and Swansea Festivals and is a regular performer in the Henry Wood Promenade Concerts. In the past year Roll has appeared in Hong Kong with the London Philharmonic Orchestra for the first Arts Festival there. He has played at the Vienna Festival with the Warsaw Chamber Orchestra, toured Eastern Europe with the New Philharmonia Orchestra and recently returned from a three week recital and concerto tour of South Africa.



Heather Harper was born in Belfast, Ireland. She originally aspired to be a concert pianist, but while studying piano at London's Trinity College of Music she won a voice scholarship that changed the course of her career. Miss Harper made her professional debut with the Oxford University Opera Club as Lady Macbeth in the Verdi opera. Since then she has sung principal roles with London's Royal Opera in Covent Garden, at Sadler's Wells and at the Glyndebourne and Bayreuth Festivals, as well as appearing many times on BBC-TV both in concert and opera. Miss Harper has made concert tours of North and South America, Australia, the Far East and the Middle East, as well as the musical capitals of Europe. She has appeared with the New York and Los Angeles Philharmonics, The Cleveland Orchestra, Washington's National Symphony and the Chicago Symphony Orchestra, and has toured the United States and Canada with the BBC Symphony. Among the many premieres Miss Harper has sung is that of Benjamin Britten's *War Requiem* at Coventry Cathedral in 1962.

The Music of MICHAEL TIPPETT

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*Symphony No. 3**
for Orchestra, with Soprano

U.S. premiere performances by the
Boston Symphony Orchestra; Colin Davis,
conductor; Heather Harper, soloist:
Avery Fisher Hall, Feb. 20, 22—New York

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SEIJI OZAWA *Music Director*

COLIN DAVIS and MICHAEL TILSON THOMAS
Principal Guest Conductors

JOSEPH SILVERSTEIN *Assistant Conductor*

FIRST VIOLINS
Joseph Silverstein
Concertmaster
Charles Munch Chair
Jerome Rosen
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy

SECOND VIOLINS
Clarence Knudson
Fahnestock Chair
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Marylou Speaker
Darlene Gray
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky

VIOLAS
Burton Fine
Charles S. Dana Chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

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Jules Eskin
Philip R. Allen Chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

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William Rhein
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Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
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Lawrence Wolfe

FLUTES
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James Pappoutsakis
Paul Fried

PICCOLO
Lois Schaefer

OBOES
Ralph Gomberg

John Holmes
Wayne Rapier

ENGLISH HORN
Laurence Thorstenberg

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Ann S. M. Banks Chair
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Peter Hadcock
E-flat clarinet

BASS CLARINET
Felix Viscuglia

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Armando Ghitalla
André Come
Rolf Smedvig
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William Gibson

Ronald Barron
Gordon Hallberg

TUBA
Chester Schmitz

TIMPANI
Everett Firth

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Charles Smith
Arthur Press
Assistant Timpanist
Thomas Gauger
Frank Epstein
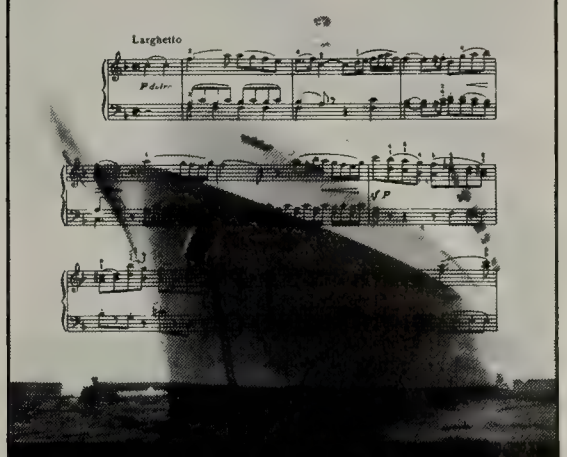
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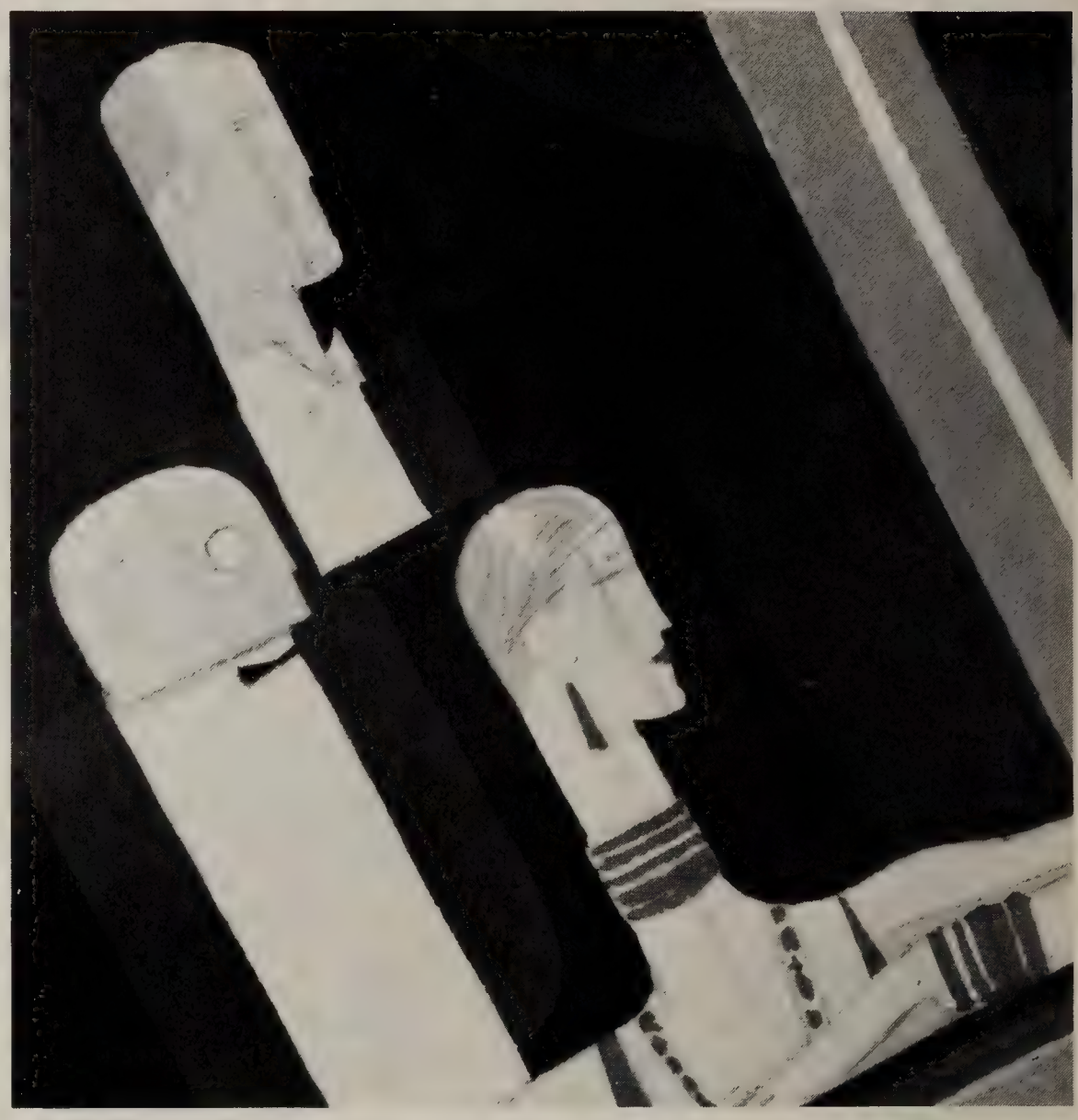
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Benito at the New York Cultural Center

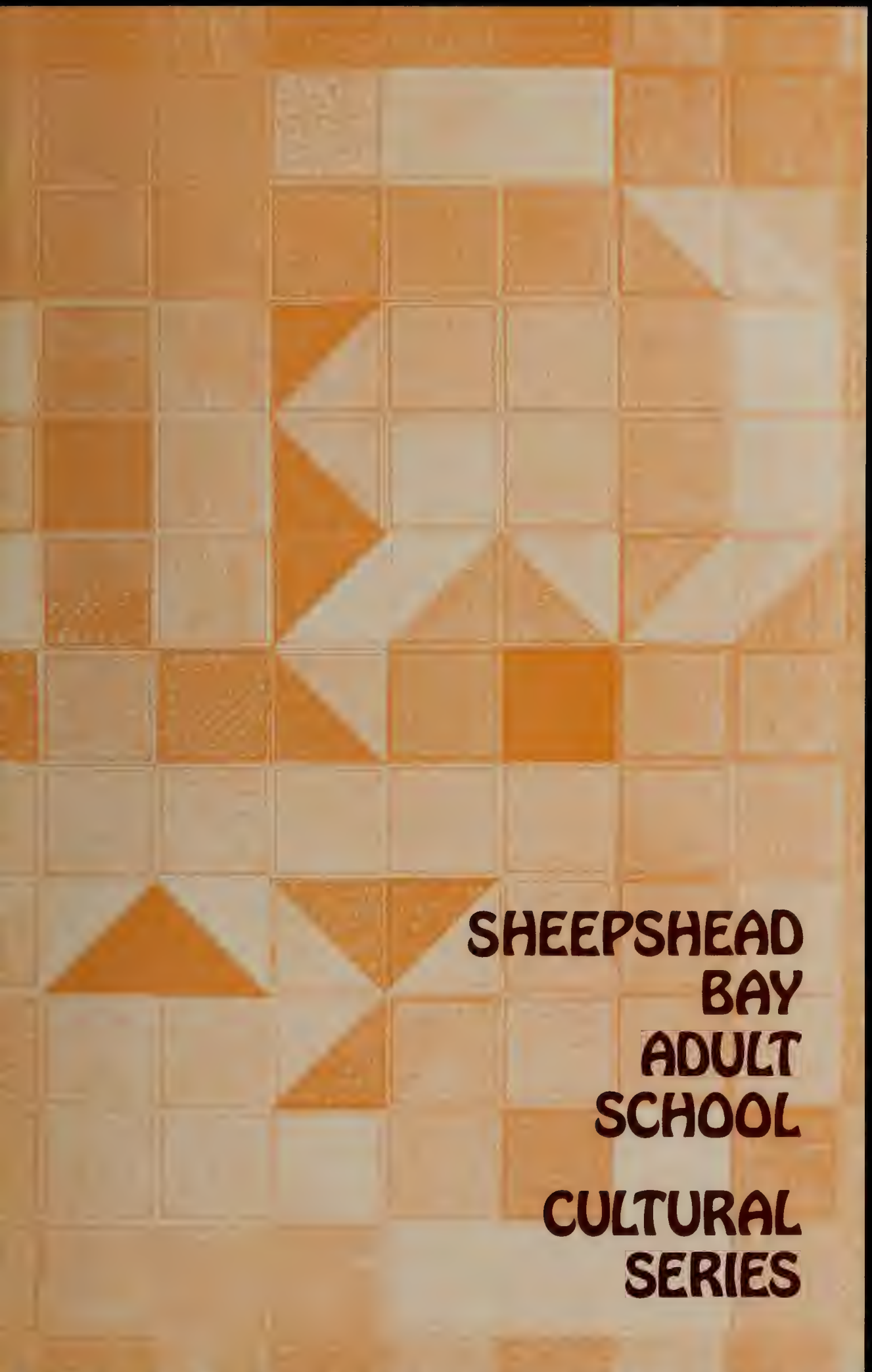
An exhibition of paintings, drawings and magazine illustrations and covers of the twenties and thirties by Benito will be on view at the New York Cultural Center from February 6 to March 10, 1974.

Drawings by the 82-year-old Spanish artist, which were shown in his first exhibition in Paris in 1919, will be included in this exhibition. Living in Paris in the early 20th century, Benito's friends included Juan Gris, Picasso, Modigliani and Dufy.

Benito, the art déco artist, came to the United States in the twenties and thirties at the invitation of Paul Poiret to do illustrations for *Vogue* and *Vanity Fair*. At the same time, he continued to paint portraits. He returns to the United States for the first time in more than 30 years on the occasion of this exhibition, which has been organized by the New York Cultural Center.

Original *Vogue* covers are being shown through the courtesy of Condé Nast publications. A catalog with an introduction by Mario Amaya, Director of the New York Cultural Center, will accompany the exhibition.




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Sheepshead Bay Adult School

PRESENTS

Boston Symphony Orchestra

SEIJI OZAWA Music Director

COLIN DAVIS Conductor

THURSDAY, FEBRUARY 21st 1974 – 8:30 P. M.

Program

*** Overture to 'Coriolan', op. 62** Beethoven

Symphony No. 87 in A major Haydn

Vivace

Adagio

Menuet e trio

Finale: Vivace

Intermission

Symphony No. 1 in E minor op. 39 Sibelius

Andante ma non troppo - allegro energico

Andante man non troppo lento

Allegro

Finale (quesi una fantasia): andante - allegro molto



first violins

Joseph Silverstein
concertmaster
Charles Munch chair
Jerome Rosen
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy

second violins

Clarence Knudson
Fahnestock chair
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Marylou Speaker
Darlene Gray
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky

violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses

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William Rhein
Joseph Hearne
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Leslie Martin
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John Barwicki
Robert Olson
Lawrence Wolfe

flutes

Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Harold Wright
Ann S. M. Banks chair
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet

Felix Viscuglia

bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

Charles Kavaloski
Helen Sagoff Slosberg chair
Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets

Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

trombones

William Gibson
Ronald Barron
Gordon Hallberg

tuba

Chester Schmitz

timpani

Everett Firth

percussion

Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps

Bernard Zighera
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THE CONDUCTOR



COLIN DAVIS, Principal Guest Conductor of the Boston Symphony Orchestra, is Musical Director of the Royal Opera House, Covent Garden. His conducting career began in 1949, and his early experience was with the Kalmar Chamber Orchestra, the Chelsea Opera Group, the Festival Ballet and the Ballet Russe. In 1957 he became assistant conductor of the BBC Scottish Orchestra. Two years later he was called at short notice to take the place of Otto Klemperer, who became ill, in a concert performance of *Don Giovanni*. This marked a turning point in Colin Davis' career: he was shortly afterwards appointed Musical Director of the Sadler's Wells Opera, made his debut with the CBC Symphony in Canada, and appeared for the first time in the United States as guest conductor with the Minneapolis Symphony. He directed the Berlin Philharmonic in the German première of Britten's *War requiem*, and in the 1962-1963 season led the London Symphony in a tour of Europe, Japan and Australia.

In 1967 Colin Davis took up his appointment as Chief Conductor of the BBC Symphony Orchestra, which he relinquished at the end of the 1970-1971 season to take up his duties at Covent Garden. He has in recent years been guest conductor with the world's leading orchestras, among them the Israel Philharmonic, the Philadelphia, the Montreal Symphony, the Toronto Symphony, the Los Angeles Philharmonic, and the New York Philharmonic. At the Metropolitan Opera he has conducted performances of *Peter Grimes*, *Wozzeck*, and *Pelléas et Mélisande*. He has made many recordings for Philips.

CREDITS

The Boston Symphony Orchestra records exclusively for Deutsche Grammophon

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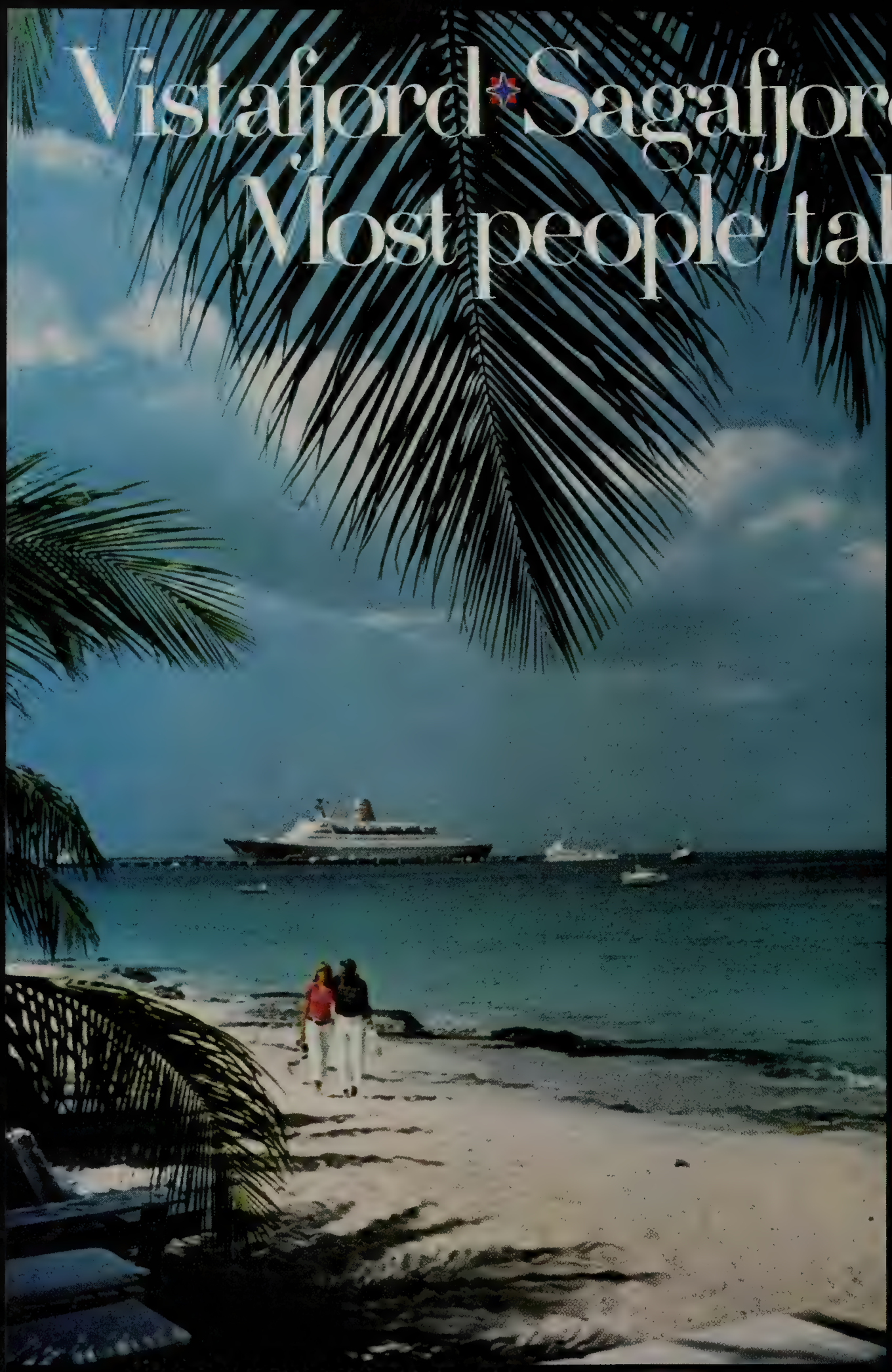
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1973-1974 SEASON

FEBRUARY 1974



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SPRING CRUISE TO EUROPE & BRITISH ISLES, April 26. 35 days. 20 ports. Sagafjord.
NORTH CAPE & FJORDLANDS, June 1. 32 days. 12 ports. Sagafjord.
NORTH CAPE & NORTHERN EUROPE, June 25. 42 days. 19 ports. Vistafjord.
SCANDINAVIA AND EASTERN EUROPE, Aug. 7. 30 days. 8 ports. Vistafjord.
FALL MEDITERRANEAN, Sept. 7. 39 days. 15 ports. Vistafjord.
SPANISH MAIN (N. Y. to California). Sept. 14. 16 days. 6 ports. Sagafjord.
SOUTH PACIFIC/AUSTRALIA & NEW ZEALAND, Oct. 1 (from San Francisco) 50 days. 20 ports. Sagafjord.
SIX CARIBBEAN CRUISES, Oct. 19*—Dec. 18*. 10-17 days. 5-10 ports. Vistafjord.
SOUTH SEAS—EAST INDIES—ORIENT, Jan. 7/10*. 90 days. 22 ports. Vistafjord.
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Saturday, February 2, at 7:00 and 10:00
MICHEL LEGRAND AND ORCHESTRA

Sunday, February 3, at 3:00
NEW YORK JAZZ REPERTORY COMPANY
Music Directors: Stanley Cowell, Gil Evans, Sy Oliver, Billy Taylor

Sunday, February 3, at 7:30
SCHLOMO CARLEBACH, JOE AMAR, SHERWOOD GOFFIN

Monday, February 4, at 8:00
THE CLEVELAND ORCHESTRA
Lorin Maazel, Conductor
Strauss' "Elektra"

Tuesday, February 5, at 8:00
THE CLEVELAND ORCHESTRA
Lorin Maazel, Conductor
Rudolf Firkusny, Piano
Works of Mozart, Stravinsky
(I.F.V.O.*)

Wednesday, February 6, at 8:00
Thursday, February 7, at 8:00
AWAJI PUPPET THEATER OF JAPAN

Friday, February 8, at 8:00
STEPHEN STILLS

Saturday, February 9, at 8:00
STEPHEN STILLS

Sunday, February 10, at 8:00
LEONTYNE PRICE, Soprano

Monday, February 11, at 8:00
THE CLEVELAND ORCHESTRA
Lorin Maazel, Conductor
Pinchas Zukerman, Violin
Works of Mozart, Mahler

Tuesday, February 12, at 8:00
THE NEW ORLEANS MARDI GRAS '74 CONCERT
Louis Cottrell and The Heritage Hall Jazz Band, Ronnie Kole and His Trio and others

Wednesday, February 13, at 8:00
THE CLEVELAND ORCHESTRA
Lorin Maazel, Conductor
Leonard Rose, Cello
Works of Beethoven, Siegmeister,* Dvorak
*N.Y. Premiere of Symphony No. 4
(I.F.V.O.*)

Thursday, February 14, at 8:00
Friday, February 15, at 8:00
Stars of the Maurice Béjart Ballet of the Twentieth Century and the Collegium Vocale Cologne in Karlheinz Stockhausen's "Stimmung"

Saturday, February 16, at 8:00
JANOS STARKER, Cello

Sunday, February 17, at 3:00
NEW YORK JAZZ REPERTORY COMPANY
Music Directors: Stanley Cowell, Gil Evans, Sy Oliver, Billy Taylor

Sunday, February 17, at 8:00
MARIA CALLAS and GIUSEPPE DI STEFANO

Monday, February 18, at 8:00
THE CLEVELAND ORCHESTRA
Lorin Maazel, Conductor
Christa Ludwig, Mezzo-Soprano
Works of Ravel, Mahler, Shostakovich

Tuesday, February 19, at 8:00
THE NATIONAL ORCHESTRAL ASSOCIATION
Leon Barzin, Conductor
Minoru Nojima, Piano
Works of Prokofiev, Rachmaninoff

Wednesday, February 20, at 8:00
MINNESOTA ORCHESTRA
Stanislaw Skrowaczewski, Conductor
Martha Argerich, Piano
Works of Druckman,* Ravel, Bruckner
*N.Y. Premiere of "Incenters"
(I.F.V.O.*)

Thursday, February 21, at 8:00
NETHERLANDS WIND ENSEMBLE
All-Mozart Program

Friday, February 22, at 8:00
JEAN-PIERRE RAMPAL, Flute

Saturday, February 23, at 3:00
YOUTH SYMPHONY ORCHESTRA OF N.Y.
David Stahl, Conductor

Saturday, February 23, at 8:00
BOSTON SYMPHONY ORCHESTRA
Colin Davis, Conductor
Jessye Norman, Soprano
Works of Haydn, Sibelius, Mozart

Sunday, February 24, at 2:30 and 7:30
"Cuando Sali de Cuba"

Monday, February 25, at 8:00
JORGE BOLET, Piano

Tuesday, February 26, at 8:00
HANDEL SOCIETY CHORUS AND ORCHESTRA
Stephen Simon, Conductor
"Ode to St. Cecilia" and other works
Eileen Farrell, Soprano
Richard Lewis, Tenor

Wednesday, February 27, at 8:00
CINCINNATI SYMPHONY ORCHESTRA
Thomas Schippers, Conductor
Shirley Verrett, Mezzo-Soprano
Works of Wagner, Brahms
(I.F.V.O.*)

Thursday, February 28, at 8:00
LINDA RONSTADT and JACKSON BROWNE

March

Friday, March 1, at 8:00
CONTEMPORARY CHAMBER ENSEMBLE
Arthur Weisberg, Director

Saturday, March 2, at 8:00
GLADYS KNIGHT and the PIPS

Sunday, March 3, at 3:00
BYRON JANIS, Piano

Sunday, March 3, at 8:00
BILLY ECKSTINE, COUNT BASIE AND HIS ORCHESTRA

Monday, March 4, at 8:00
NEW YORK JAZZ REPERTORY COMPANY
Music Directors: Stanley Cowell, Gil Evans, Sy Oliver, Billy Taylor

Wednesday, March 6, at 8:00
OPERA ORCHESTRA OF NEW YORK
Eve Queler, Conductor
Soloists: Montserrat Caballé, Louis Quilico, James Morris
Donizetti's "Parisina d'Este"

Friday, March 8, at 8:00
PETE SEEGER and ARLO GUTHRIE

Saturday, March 9, at 8:00
An Evening with "ABETI," the Golden Voice of Africa

Sunday, March 10, at 3:00
VLADIMIR ASHKENAZY, Piano

Sunday, March 10, at 8:30
THE BYRNE CAMP CHORALE AND ORCHESTRA
Byrne Camp, Conductor

continued on page 26

*International Festival of Visiting Orchestras

Programs subject to change



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The Round, Sound World of Leonard Rose

Not many string players can claim to have performed more than a thousand times in a single concert hall, and not many musicians of any category have covered the literature of their instrument in such exhaustive detail as has Leonard Rose. His appearance with The Cleveland Orchestra in February is not only his 50th as a solo artist in Carnegie Hall; it rounds out a 30-year period since his appointment as principal cellist of the New York Philharmonic Orchestra in 1943, beginning a sequence of approximately 970 concerts in Carnegie Hall before he resigned in 1951 to concentrate on a soloist's career. As a charter member of the Stern-Rose-Istomin Trio, he participated in the celebrated cycle of Beethoven chamber music programs in 1970, and, of course, he was prominently involved in this winter's "Isaac Stern and His Friends" sequence.

Next to performing with the Stern groups or the New York Philharmonic, appearing with The Cleveland Orchestra is the most natural of occupations for Rose. It was in Cleveland, as a brilliant young graduate of the NBC Symphony Orchestra (in 1939), that Rose occupied a principal's chair for the first time, under the watchful eye of Artur Rodzinski. And it was from Cleveland that Rose came to New York, when Rodzinski became Music Director of the Philharmonic. Rose has been welcomed back to Cleveland on more than 20 occasions since he became a full-time solo performer, and he has repaid his debt to that city handsomely by training three successors to his chair of principal cellist: Lynn Harrell, Jules Eskin and the recent imcumbent, William Stokking, who has just been appointed first cellist of The Philadelphia Orchestra.

With a full year's cycle of solo performance, chamber music commitments and a busy teaching schedule at The Juilliard School to occupy him these days, Rose's decision to leave the Philharmonic in 1951 and pursue his present course would appear to have posed no hazard at all. "Looking back now," recalls Rose, "it was a tremendous decision to go off on my own. I had a steady income as first cellist even if it was only 28 weeks a year rather than the 52 which the members now enjoy. But at least I had 28 checks to look forward to. Embarking on a solo career was somewhat of a gamble. However, I did have certain things in my favor. I did have a lot of exposure in New York and I would say that about 95% of it was extremely favorable."

"What made me do it?" said Rose. "Well, I guess it was just a feeling that I wanted to make music my way. As much as I loved Bruno Walter, George Szell and many of the other conductors with whom I worked in the Orchestra, I wanted to get up and play a piece the way I wanted to play it."

Rose paused retrospectively, as if reviewing some of the factors that had entered into his decision. "Maybe I should tell you this," he ventured. "Every so often my ambitions seem to have changed. For example, when I first won a scholarship to study at the Curtis Institute with Felix Salmond, I went regularly to hear The Philadelphia Orchestra in the Academy of Music, first under Stokowski, then Ormandy. I thought to myself: 'My goodness, wouldn't it be wonderful to play in that Orchestra?' I was only 17 when I was offered such an opportunity, but I was advised against taking it as I hadn't finished my studies. Of course, the advice was certainly correct. But the important thing I now remember is by the time I had the offer, it no longer seemed that glamorous to me. Already I had become a regular listener to the New York Philharmonic's Sunday afternoon broadcasts. After listening to that Orchestra, I knew I wanted to become solo cellist of the Philharmonic. It took a little while, first with NBC and then in Cleveland, but I was only 25 when I did come to New York—and by that time my ambitions had already begun to change again. When I finally came to begin a solo career it wasn't all that startling a decision. All careers are different and I just found that the conditions were right to go off on my own. I wasn't totally unknown." (Rose might have, but didn't, add that one of the reasons he was not "totally unknown"

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This week, someone with $250,000 will talk to Irwin Fields.

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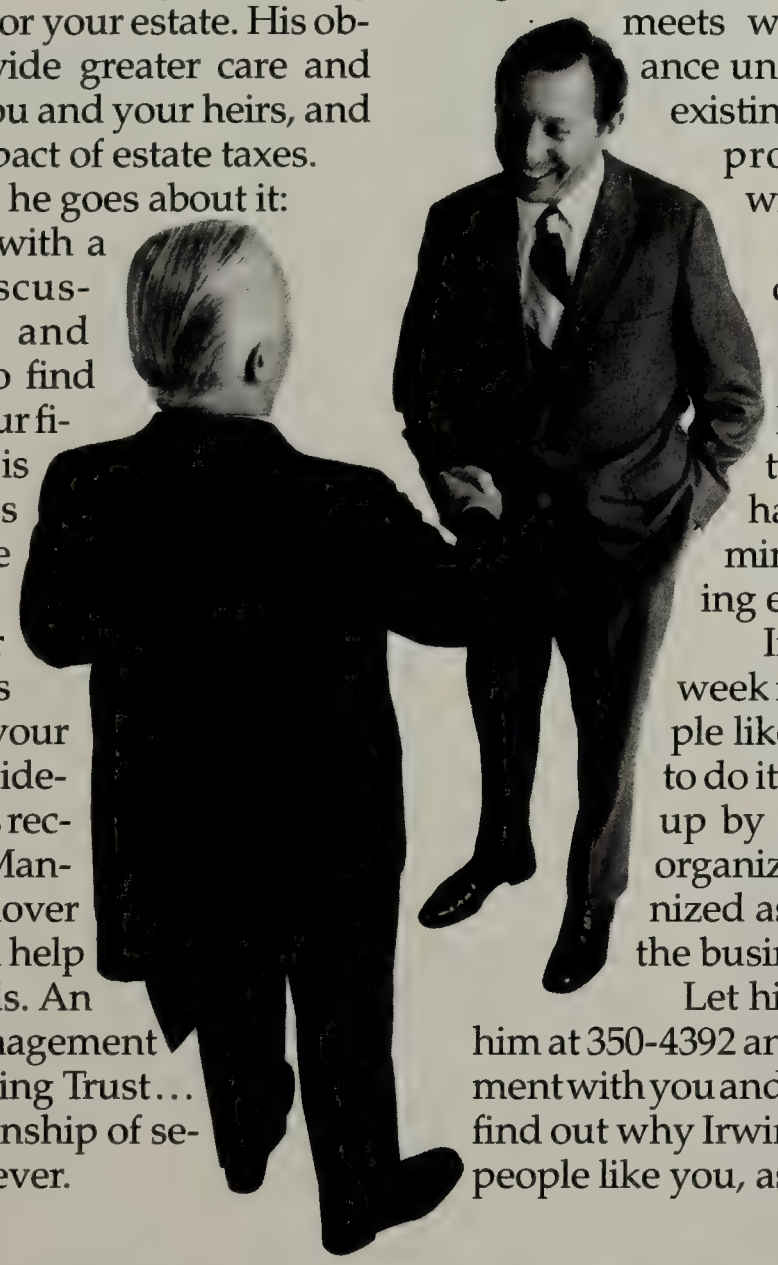
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Carnegie Hall's Julius Bloom

A crucial date in Carnegie Hall's history is July 1, 1960. On that day "several historically momentous events occurred simultaneously," reminisced Carnegie Hall's Executive Director, Julius Bloom, recently. As a result of special legislation, the State of New York permitted the City of New York to purchase Carnegie Hall from private ownership, for five million dollars. "The State allowed the City to buy Carnegie Hall," explained Bloom, "because the Hall was designated a cultural landmark. On the same day the State, by an act of legislation, created the Carnegie Hall Corporation; and the City, acting now as the new owners of the building, entered into a long term lease with the newly formed Carnegie Hall Corporation."

Since it was first opened to the public in 1891, Carnegie Hall was under private ownership. "When Andrew Carnegie took the initiative with a group of investors," began Bloom, "to build a music hall uptown on 57th Street, his motive was not simply to provide the city with a great concert hall but also to turn it into a self-supporting venture."

From a business standpoint, however, it did not live up to Andrew Carnegie's expectations. Under his control, the Hall repeatedly reported deficits. On Andrew Carnegie's death, the concert hall was sold to another company, controlled by the influential Simon family. The Simon family operated Carnegie Hall until the reorganization of 1960. The Simons also found Carnegie Hall to be a burdensome and costly enterprise. When it was announced that there would be an uptown cultural complex, to be called Lincoln Center, the Simons decided to bow out and sell the property with the thought that the edifice would eventually be torn down to be replaced by an office building. "At that time," said Bloom, "*The New York Times* came out with a front page story showing a sketch of an aluminum office building that was to be erected at the corner of 57th Street and Seventh Avenue.



"That article triggered a vociferous outcry of protest," he said. "This didn't happen in New York alone, but all over the world. People were furious that New York City would permit a great concert hall like Carnegie Hall to be torn down for business reasons."

Many pressure groups were formed to protest and lobby for the cause of preserving Carnegie Hall. The most powerful and influential group, and the one that succeeded in achieving its purpose in salvaging the great Hall from demolition, was a group headed by Isaac Stern. Stern and his supporters met with legislators, the governor and mayor, and finally managed to save Carnegie Hall. The man who was chosen to be chief administrator, to staff the Hall and to keep it out of the red was Julius Bloom. It is his mission to make a productive mix of the artistic possibilities of the famous hall and the rent-bearing properties in its studio sections.

Bloom's qualifications included a 21-year involvement as Director with the Brooklyn Institute of Arts and Sciences (which at that time operated the Brooklyn Academy of Music). He also acted in the capacity of advisor, consultant and planner to a wide variety of cultural projects.

"When I was approached by Isaac Stern and his group," remembers Bloom, "I was certainly very flattered. At that point in my life I had already decided that I had enough of my former job. I wanted to get on with other projects that I previously postponed. I initially thought that they wanted my services in an advisory capacity, but a few weeks later they contacted me and told me that they thought that I was the man capable of running Carnegie Hall. I gave it a great deal of thought and decided to take the job. At the time I thought it would just be for a year or two, until the Hall was on its feet. But as you see, I never left."

The next important event in the rebirth of Carnegie Hall was the New York Philharmonic leaving, in 1961, to move to its new uptown Lincoln Center home, Philharmonic Hall (now Avery Fisher Hall). New policy had to be formulated and decisions had to be made as to what direction Carnegie Hall would take. "The Board met regularly at that time," said Bloom, "to plan a suitable course of action. I advocated that we become more and more active in presenting all types of musical activities. The first thing we did was to have a series of four concerts by The Philadelphia Orchestra."

The 61-year-old Director said that when the New York Philharmonic moved to Lincoln Center, several cultural avenues were open to Carnegie. Mindful that the Hall stood at the very apex of an historically rich cultural past, Bloom and the Executive Committee decided to make it, among other things, one of the important clearing houses for symphonic and other musical organizations throughout the world.

"During the following year, the 1962-63 season, we created the first version of the International Festival of Visiting Orchestras," he said. "It consisted of 14 concerts, two series, each series consisting of seven concerts. This has grown and become one of the traditional events at Carnegie. This year there are 18 concerts and some years there are 21 concerts. This year we are presenting, under our own banner, in addition to everything else taking place at Carnegie Hall, about 150 events. That is quite a large program."

To preserve Carnegie Hall's unprecedented acoustics, Bloom has gone to great lengths to refurbish the Hall with a careful eye not to mar the interior and not in any way to tamper with its superb sound. "To this day," he said, "people are still amazed by the acoustics of the Hall. Many of our great orchestras come to Carnegie for

continued on page 12

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Carnegie Hall's Julius Bloom
continued from page 10

that very reason. We know we have a hall that is acoustically a gem, and we do everything in our power to keep it that way. For example, when we had to redo the stage floor I insisted that exactly the same wood be used as before. It is a very impractical wood from the standpoint of stage handling. However, it is a beautiful wood, hard Michigan maple. The ratio of wood to fabric is also important. When it came time to redo the seats of the Hall we called in an acoustics advisor to determine whether we had the same composite of materials, as we did in the old seats. Each seat has to be tailor-made for us in order to retain its acoustical qualities and also to provide good visibility. So when an orchestra comes here from another country they are absolutely ecstatic about the sound. And, needless to say, that makes us very happy."

Carnegie Hall provides a rather unique opportunity for students to attend concerts, explained Bloom. "Student tickets are not handled in the traditional manner," he said. "We make it known to college and music conservatory students that if they purchase tickets before 7:30 P.M., they will be given a ticket in the parquet at a low rate. The students are mixed with the audience, which is the best way. We do not put them into a special section. In that way I have found that you get a leavening agent in your audience rather than a stratified kind of audience. You avoid having high society in one place, medium society in another place, and so on.

"What we have tried to do over this decade or more, is to create a larger and more representative program that covers a broad spectrum of the musical interests of our audiences. Carnegie Hall has tried to become an accurate barometric gauge to the entire musical life of the city. While serious music occupies the largest part of the Hall's roster of events, we have, over the past decade, been pursuing other musical interests, such as jazz, folk and some rock music."

The only musical area Bloom feels does not make a real cultural contribution is rock music. Carnegie Hall has pared the number of rock programs it presents to just a few concerts a year. "I know a lot of people would disagree with me, but nevertheless, we have jointly come to this decision," he said. "We have only three rock shows booked for this entire year. We have set certain conditions under which a rock concert would be acceptable to us. One important factor is the decibel level. If the sound system exceeds a decibel level of 105, measured four feet in front of the stage, we will stop the performance. We have found that rock concerts are detrimental from two main points of view: one is the assault on the ears. We know from any number of medical reports that a certain amount of damage to the ear can be detected from excessive decibel levels. The other determinant is the audience that becomes too unruly. We reserve the right not to accept a request to use the Hall from any group which already has a history of destructive audiences. Such destruction can be very severe and costly."

Bloom paused for a second. "Let me say this," he continued. "We are not censoring rock as music. We just need the Hall more and more for our own purposes. Rock is, by and large, an ephemeral thing with its own temples.

"But what we do have," he said smiling, "is an absolute renaissance of great jazz. And this shows that we are not just adhering to a conventional, turn-of-the-century approach to serious music. We are also presenting Asiatic music, and music from other parts of the world. This year, for instance, there will be a festival of music from the Caribbean."

The ultimate objective, said Bloom, is for the Carnegie Hall Corporation to use the two halls, the Main Hall and the Recital Hall, to their optimum potential. "We want to present a broad spectrum of programming which serves many needs in our musical life. This is not just the needs of the audience but also the needs of the composer and the performing artists. We are very much aware of the needs of the contemporary composer. Unfortunately, over the past 60 years, contemporary music has catered to a restricted and narrowly defined audience. Few realize that this whole idiom known as 'modern music' has been in existence long enough to have a tradition of its own. Music, and I mean all music, can speak to many more people. Presently it seems to be too stratified. There are opera lovers, Classical music lovers, lovers of only Romantic music, and so forth. But we are at a point where it all can converge. We have evolved to a point, largely due to recordings, television and radio, where music, in its broadest context, can reach many more people. One of the problems we have is how to make modern music part of the regular musical experience of the community. It requires more than giving performers a stage and providing an audience. More accurately, it involves a constant give and take between the composer, the performer, the presenter and the audience. The object here is to create a dialogue, and to have these four distinct categories interact and participate."

Bloom proudly stated that the Carnegie Hall Corporation turned self-supporting in its very first season. "Until this year the Corporation was in the black," he said. "This season presented some minor difficulties with some non-recurring problems. We ran just slightly in the red. However, that figure does not mean much in itself. We have been running in the black with very little outside support. Everything we do is with care, and I trust, imagination. Some events lose money, some make money, and the Hall receives some subsidy. For example, we get a small grant from the New York State Council on the Arts, and we get some small gifts from different foundations. But with it all, I don't think we get more than $50,000 to $60,000 a year in contributions and grants. That is not a great deal of money."

Without sacrificing quality for quantity, Carnegie Hall has survived. While New York has undergone countless changes over Carnegie Hall's eight decades, the concert hall has managed to retain its identity as one of New York's great musical temples. It boasts a proud tradition, an innovative spirit for venturing untried terrain and an assurance of a future with confidence and security. Due to an enterprising Board of Trustees, a courageous group of supporters and backers, and a wise choice of Julius Bloom as Executive Director, it has withstood the challenges of a new era and still ranks as one of America's most important cultural landmarks.

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R-A-M-P-A-L Spells Flutist

A masterful technique and great purity of tone have elevated Jean-Pierre Rampal to a special place among the world's foremost flute virtuosos. A formidable career, which has brought him to every major concert hall on both continents, has precipitated an almost uninterrupted stream of praise from critics and audiences alike. His two Carnegie Hall concerts on February 22 and March 15 are part of an American tour which takes in 40 concerts in 31 cities.

Rampal was born 52 years ago in Marseilles, France. His father, a professor at the Conservatoire de Marseilles, at first discouraged him from pursuing a career as a flutist. The decision to channel all his energies into a solo career was not made until he was in his early 20s. At that point he was in his third year of medical school. "I guess my father was being cautious in not encouraging me to take up the flute professionally," recalls Rampal. "He feared that nothing would come of it. He also felt I was too old. I had started playing the flute at age 13, but I was in my 20s when I turned myself completely over to music. Among the wind instruments, I must say the flute is in a good position because there is enough literature available. So looking back on my early years I would have to say that my father was looking out for my welfare." Rampal has a distinguished predecessor among French musicians: the father of Hector Berlioz tried, but failed to make his son study medicine.

When asked to name the person who most influenced his understanding of tone, execution and the flute repertory, he candidly admits that it was his father who served as his model. "My father was very demanding," said Rampal, "but he was most always right. He is still a fantastic player. He is 78 and he still plays. In fact, just a few months ago he came with me on a tour of Japan. He played right along with me and he was marvelous."

Barring a brief stint as solo flutist in the Paris Opera orchestra, the better part of his career has been spent in the capacity of soloist. "I was with the Paris Opera for about six years before I yearned to leave," he said. "It was fun in the beginning but I wanted more of a challenge—I wanted to be on my own. Many flutists stay with an orchestra because they can't really do anything else. But as far back as I can remember I wanted to play solo recitals. It always held a greater fascination for me."

"When looking back on your career," I queried, "did you realize at an early age that you could earn a living as a solo performer?"

Shrugging his shoulders he admitted: "I guess I never really gave it that much thought in those days. I was always confident about myself and my music. It was what I was most comfortable with and it was what I wanted to do most. I look back now and I think about those couple of years in medical school. I just couldn't study medicine. It required a different kind of discipline that I didn't have. But I did have confidence in my music. I quickly found that if you want to do anything, whether it be music or medicine, you must have confidence in yourself. You have to trust yourself. You know, some people seem to think that being a soloist is one of the hardest roads in music to follow." He paused for a second or two, and slowly moved his head from side to side, disagreeing. "But it isn't so. Playing with an orchestra like the New York Philharmonic or the Chicago Symphony Orchestra is very difficult work. It is very demanding and the world needs first rate orchestras. Playing with an orchestra and pursuing a career as a soloist are almost like two different professions."



Rampal's crowded schedule barely gives him time for rest. This year it was a ten day holiday with his wife and family in their Paris home. But, aside from short recuperative vacations, Rampal spends the better part of the year skirting the globe. "I am going to try and stop for six or possibly seven days in April," he said. "And by summertime, I will probably take more time off just to rest."

Rampal's current concert tour of the United States includes 40 concerts in 31 cities over a two-and-a-half month

continued on page 18

How to Fly, Japanese Style.



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Saturday Evening, February 23, 1974, at 8:00

Colin Davis *Conducting*

JESSYE NORMAN, *Soprano*
ROBERT LEVIN, *Pianist*

MOZART **March from "Idomeneo"**

Concert Aria, "Bella mia fiamma," K. 528
JESSYE NORMAN

HAYDN **Symphony No. 87 in A major**
Vivace
Adagio
Menuet e trio
Finale: Vivace

MOZART **Scena and Rondo, "Ch'io mi scordi di te"—**
"Non temer, amato bene," K. 505
JESSYE NORMAN
ROBERT LEVIN

INTERMISSION

SIBELIUS **Symphony No. 1 in E minor, Op. 39**
Andante ma non troppo—Allegro energico
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Allegro
Finale (quasi una fantasia): Andante—Allegro molto

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The last concert this season by the Boston Symphony Orchestra will take
place on Saturday, March 23, 1974, at 8:00, when William Steinberg will conduct Bruckner's Symphony No. 7.

NOTES ON THE PROGRAM

March from "Idomeneo"

WOLFGANG AMADEUS MOZART
(1756-1791)

There are three brief marches in *Idomeneo,* each of them written to accompany a ceremonial procession. The present one, a brilliantly scored march in D major, occurs near the end of Act I, following Idamante's aria "Il padre adorato."

Concert Aria, "Bella mia fiamma," K. 528

WOLFGANG AMADEUS MOZART

Mozart arrived in Prague in the autumn of 1787 for performances of *Figaro* and for the first performance anywhere of *Don Giovanni,* the latter on October 29. The public received both works enthusiastically and Mozart remained in Prague for a few weeks, spending part of this time with some old friends, the Duscheks, at "Betramka," their country cottage near Prague. It was here, in fact, that Mozart put the finishing touches to the score of *Don Giovanni.* Franz Duschek, an important figure in the history of Czech music, was teacher, composer and distinguished pianist. His wife, Josepha, was a concert and oratorio singer. She was young, beautiful and vivacious, and Alfred Einstein, Mozart's biographer, speculates that the composer was "perhaps a little in love" with her.

In any event, it was as a present to his hosts that Mozart composed "Bella mia fiamma." The story goes that Mme Duschek forced him to write the aria by shutting him up in the pavilion of her garden with a supply of writing materials, refusing to release him from his "imprisonment" until the work was completed. Mozart is said to have threatened to destroy the work unless Josepha could sing it at sight without a mistake, a task made difficult by the bold harmonies he had employed.

My beautiful one, farewell! Fate did not deign to make us happy. Here that purest knot which united our souls is torn asunder. Live! Follow your destiny! My death releases you of your vows. Give your heart to a worthier one. United with him, may your life be happy. Keep my memory alive, but allow not my shadow to destroy the repose of your pure heart. O Queen of my heart, I leave to still forever my torture. Cere, Alfeo, beloved spouse, farewell!

Stay, my dear! Bitter death takes me from you. O God, help my beloved, console and protect her. I depart forever. The tortures of our parting distress me. Death, take your vengeance!

Symphony No. 87 in A major

FRANZ JOSEPH HAYDN
(1732-1809)

Haydn's "Paris" Symphonies (Nos. 82-87) were products of the next-to-last phase of a long symphonic career which began around 1759 and ended in 1795 with the last of the "London" Symphonies. These six works were commissioned in 1784 or 1785 (the year is not certain) by Le Concert de la Loge Olympique, a Paris concert organization which was a sort of subscription series with a wealthy and aristocratic clientele. Haydn was, and had been for some time, a famous man in Paris, where his works were so much in demand that unscrupulous publishers were not above attaching his name to works by other composers. The practice became so extensive, in fact, that at one point there were more spurious than authentic works of Haydn on the Paris music market. The organizers of the Loge Olympique concerts may have felt that 25 *louis d'or* per symphony was a reasonable fee for something they could be sure was the real article, and that was the princely amount Haydn received.

It is likely that all six symphonies were first performed under Haydn's direction by the resident orchestra at Esterháza, but there can be little doubt that Haydn wrote Nos. 85 and 86, at least, with the special capabilities of the Paris orchestra in mind. Parisian orchestras of this period were generally larger than those to be found in the provincial Austrian and German courts. Moreover, they were celebrated for the excellence of their woodwinds and brass. At Esterháza Haydn had but 24 players in all, while the orchestra of the Loge Olympique had a string section that boasted 40 violins and 10 double basses, which meant that it had more violins than the modern symphony orchestra and as many double basses. Such splendor was not confined to the orchestra, for the auditorium, too, of the Loge Olympique was a sumptuous affair. Built on an opera house scale, it contained tiered boxes for the fashionable, elegantly dressed patrons. The musicians, who wore sky-blue uniforms with elaborate lace ruffles, played with swords at their sides. It was in this kind of atmosphere that the six symphonies were introduced in 1787 to the Parisian public, a public which, to judge from the evidence of contemporary newspaper accounts, took them to its heart.

Since that time, some of these symphonies—No. 82, 83 and 85—have retained a place in the repertory; others, however, gradually disappeared, not to re-emerge until many years later. No. 87 disappeared entirely for a while, not be be revived until the 1939-1940 season of the New Friends of Music in New York, where Fritz Stiedry conducted it in an edition by Alfred Einstein. As the present performances attest (these are the first ever by the Boston Symphony), No. 87 is even now seldom played, a fact which prompted H. C. Robbins Landon, the eminent Haydn scholar, to label it the "stepchild of the Paris Symphonies."

The Symphony begins with a *Vivace,* one of those vigorous, bustling opening movements that we think of as typically Haydn, though some writers have in fact drawn attention to the Mozartean character of some of the themes. Unmistakably Haydnesque is the development, with its concentrated, unleisurely harmonic excursions. Especially noteworthy in the broad and hymnlike *Adagio* is the coda, described by H. C. Robbins Landon as pervaded with "a strong sense of autumnal beauty, of slanted rays of the sun." The sturdy Menuet, propelled by a whiplike rhythmic figure, has a Trio famous for its stratospheric oboe solo. The Finale is a busy and lighthearted creation whose momentum comes largely from the repetition of its accompaniment figurations. The florid principal theme has been devised with an eye to contrapuntal possibilities.

Scena and Rondo, "Ch'io mi scordi di te"—"Non temer, amato bene," K. 505

WOLFGANG AMADEUS MOZART

Mozart wrote this aria for Anna (Nancy) Selina Storace, who was the first person to sing the part of Susanna in his *Figaro.* Miss Storace, by all accounts an accomplished and beautiful artist, became a principal of the Italian Opera in Vienna in 1783, and her success there may be judged by the fact that she commanded a salary which was unheard of at the time. As with Josepha Duschek, the artist for whom the aria "Bella mia fiamma" was written, biographers have speculated that Mozart was in love with Miss Storace. The evidence, such as it is, consists of two written comments by the composer: Mozart's thematic catalog identifies the aria as *"Für Mselle Storace und mich"* and the autograph score bears the inscription *"Composto per le Sigra Storace dal suo servo ed amico W. A. Mozart Vienna il 26 di decbre 1786."* Beyond this there is the evidence of the music itself: a tender and intimate accompanied duet for voice and clavier, which Alfred Einstein has described as "a declaration of love in music, the transfiguration of a relation that could not be realized except in this ideal sphere."

Could I forget you? Who can give me counsel? Could I wish for life—ah no! To live would be to me far worse than death. But if I could be consumed with another flame and give my affections to another, could I do that? Ah! I would die of grief.

Do not fear, my dearest, my heart shall always be yours. I cannot rule if my soul dies within me. You sigh? Ah, tragic sorrow! Think, what a moment this is! I can no longer, oh God, gaze upon the cruel, the relentless stars. Why must I suffer so? Sweet heavens, that look upon my present torment, can anything equal this grief of my faithful heart?

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Symphony No. 1 in E minor, Op. 39

JEAN SIBELIUS
(1865-1957)

The First Symphony is probably less racial than has been supposed—though more so than, for example, the unmistakably personal Fourth or Seventh. It has all the seeds of its composer's symphonic maturity, although only a modicum of a device in which he was to become a preeminent master—the gradual molding of a theme from the merest fragment. There is indeed theme transformation in this Symphony—the accumulation of significance in the heat of discourse—but there is the difference that his starting points in this work were themes full rounded, and of indelible vividness in their very first statement. The "accumulative" method of Sibelius is, of course, not without precedent: Beethoven, as has often been remarked, developed his greatest movements from the slightest beginnings—the first theme of the "Eroica," for example, or the theme of its final variations. The striking difference, of course, between Beethoven and the later Sibelius was the earlier composer's full exposition—a rule of procedure to which custom bound him, and which lacked force when the theme as first heard was without marked character. Beethoven, contriving a theme with a careful eye toward its possibilities of manipulation, dissection, combination, often used the mere skeleton of a chord—a brief and pliable phrase eminently useful but in itself featureless. The less experienced Sibelius of the First Symphony, who had not yet learned the trick of forfeiting exposition and unfolding his theme as he went along, here chose recklessly themes of full contour and extended beauty—themes which seize the hearer on their first statement, but are correspondingly resistant to development in the full symphonic sense. He bound himself to rely largely upon repetition, holding the interest partly by shifting his background in harmony and color. His great reliance remained in the strangely penetrating beauty of the themes themselves, which grow upon the hearer as they are reiterated, gradually altered to their further enhancement, intensified in the instrumentation. This melodic ascendancy makes a symphonic development in the full sense impossible, and later on Sibelius sacrificed it to the cultivation of his field. The first two symphonies have become a precious and distinct part of the Sibelius heritage for the full-throated songfulness that is in them.

The symphonist is not yet fully awakened. Sibelius is still the bard of the northland, harp at his side, still singing, perhaps, of the legendary heroes of his people, coloring his tale with a full orchestral palette which he was later to simplify. So abundant was his lyric invention that he could afford to be profligate. The first movement has no less than six themes of striking beauty, nor does the flood of melody fail him in the later movements. Points in common between the themes would elude technical demonstration, yet they follow each other as if each grew naturally from the last—as indeed it does. The score and its themes are all of a piece, unified by the indescribable penetrating and poignant mood which runs through them.

JOHN N. BURK

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MEET THE ARTISTS



Colin Davis, Principal Guest Conductor of the Boston Symphony Orchestra, is Musical Director of the Royal Opera House, Covent Garden. His conducting career began in 1949, and his early experience was with the Kalmar Chamber Orchestra, the Chelsea Opera Group, the Festival Ballet and the Ballet Russe. In 1957 he became Assistant Conductor of the BBC Scottish Orchestra. Two years later he was called at short notice to take the place of Otto Klemperer, who became ill, in a concert performance of *Don Giovanni*. This marked a turning point in Davis' career: shortly thereafter he was appointed Musical Director of the Sadler's Wells Opera, made his debut with the CBC Symphony in Canada and appeared for the first time in the United States as guest conductor with the Minneapolis Symphony. He directed the Berlin Philharmonic in the German premiere of Britten's *War Requiem* and in the 1962-1963 season led the London Symphony in a tour of Europe, Japan and Australia. In 1967 Davis took up his appointment as Chief Conductor of the BBC Symphony Orchestra, which he relinquished at the end of the 1970-1971 season to take up his duties at Covent Garden. He has in recent years been guest conductor with the world's leading orchestras, including the Israel Philharmonic, The Philadelphia Orchestra, the Montreal Symphony, the Toronto Symphony, the Los Angeles Philharmonic and the New York Philharmonic. At the Metropolitan Opera he has conducted performances of *Peter Grimes, Wozzeck* and *Pelléas et Mélisande*. He has made many recordings for Philips.



Born in Augusta, Georgia, **Jessye Norman** studied with Carolyn Grant at Howard University, Alice Buschak at the Peabody Conservatory, and with Pierre Bernac and Elizabeth Mannion at the University of Michigan. In 1968 she won first prize at the International Music Competition in Munich and soon thereafter joined the Berlin Opera. In 1971, Miss Norman was invited to sing Idamante in a concert performance of *Idomeneo* for the R.A.I. in Rome. She sang the title role in Meyerbeer's *L'Africaine* at the opening of the 1971 Maggio Musicale in Florence, and in September of that year, she sang in the Berlin Festival performances of *The Marriage of Figaro*. In April she made her debut at La Scala singing *Aîda*. Miss Norman has sung at the Tanglewood and Edinburgh Festivals, as well as Spoleto, the Vienna Festwochen, the Hollywood Bowl and Wolf Trap Farm. In September 1972, she made her debut at the Royal Opera House, Covent Garden, singing Cassandra in *The Trojans*. This was followed by a recital tour in the U.S. January 1973 brought Miss Norman the special honor of being invited to make her New York recital debut in the "Great Performers" series at Lincoln Center. Later that year she sang throughout Europe, and in July she returned to the Hollywood Bowl for a performance of *Don Giovanni* followed by concerts at the Caramoor Festival and at the Filene Centre in Washington. Her 1974 tour here includes her second New York recital and concerts with the orchestras of Boston, Toronto, Chicago, Buffalo and Los Angeles. Miss Norman's most recent performance with the Boston Symphony Orchestra was in March of last year when she sang music of Wagner; Colin Davis conducted.



Robert Levin, who has appeared both as harpsichord soloist and as continuo player with the Boston Symphony on several past occasions, was chairman of the theory department of the Curtis Institute in Philadelphia from the fall of 1968 to the spring of 1973. Since the fall of 1972 he has held a parallel position as coordinator of theory in the new professional Music Division of the State University of New York in Purchase. Levin studied with Louis Martin, Stefan Wolpe, Nadia Boulanger and Hans Swarowsky. He attended Harvard University, and wrote his thesis on "The Unfinished Works of W. A. Mozart." Unfinished movements which Levin has completed have had several performances, while two have been published. He has appeared both as harpsichordist and pianist with the Boston Symphony Chamber Players and has recorded with them for Deutsche Grammophon. As keyboard player for the New York Philomusica-Chamber Ensemble, he has given frequent performances and recorded on the Vox label. He also appears as soloist and chamber music player in many parts of the country, and has been recognized for his reinstatement of 18th-century practice in the concertos of Mozart. The continuo parts which he plays he improvises himself.

Fashionably yours

By Joanne Winship

For many February means going away time. Whether one is heading for a remote beach, a cruise, an elegant hotel in sun or snow, resort wear should be able to be worn again when one returns to city life.

Coty Award winner Calvin Klein has come up with a group of beautifully coordinated separates. Start with a casual blouson dress in beige qiana jersey, belted with matching sash. Going sightseeing? Wear a short skirt and classic shirt in the same beige qiana as your dress. Belt your skirt with the dress's sash, throw on a pair of comfy sandals, and you're off. Glamorous evening ahead? Your outfit, the beige qiana pajama pants with a little tank top, or a matching long skirt with the tank top. This time try the sash as a scarf or wrap your head in it as a turban. If the evening is casual, take the classic shirt and wear it with the long skirt, or the pajama pants. Put on a pair of sexy evening sandals and some gold chains and wear the original dress for dinner. (Several versions shown here.)







Left to right: Beige qiana coordinated separates; halter top over circular skirt; turkey feather boa.

Klein also has done these same separates in red and white printed crepe that coordinates with his red nino cotton gabardine slacks, skirts and jackets. The red and white printed crepe shirt worn with slacks (or skirt) and jacket, becomes a suit. Top this off with Klein's white nino gabardine cotton raincoat done as a trenchcoat. The coat is light as a feather and handsome over slacks and skirts in the same white cotton.

Bill Tice ESP (Extra Special People) has created several good looks. Among them are Indian cottons done in prints with a Chinese influence, pants with cheongsan-type tops, and porcelain prints done as kimonos. These are lovely for the resort hostess either at home or at the pool or cocktail party. For special evenings, Tice's satin-faced crepe two-piece dress—cardigan-type jacket over a straight Fortuny-inspired, long pleated skirt—comes in luscious ice cream colors. Throw a dyed-to-match turkey feather boa (shown here) over your shoulders for balmy nights.

For gals who like to stay covered up in the sun, one of Tice's best ideas is a checked gingham lycra leotard with a matching long, white pique shirt, lined and bordered with the same gingham and appliqued with flowers. The leotard can be used for swimming or for lunch, dinner and cocktails without any resemblance to a swim suit.

Versatility describes another Coty Award winner, Stephen Burrows. Burrows is a past master with chiffon and matte jersey—the results seem to float. Little nothings, that contain masses of prettiness and femininity, roll up and pack into the smallest space. Try his multi-colored, layered chiffon skirts with waspy wrap tops. What could be more romantic on shipboard or dancing under the stars than his hot pink, double-layer, matte jersey halter top over a circular, black matte jersey skirt (shown here), or the same top over long pajamas or long skirt?

The famous Burrows lettuce edge hems all his jerseys and chiffons. Burrows' bikinis and one-piece bathing suits made of lycra jersey dry in minutes. To cover up he has wrap skirts in stretch terry cloth. Shorts and flyaway tops, or little jackets in the stretch terry cloth—to be worn alone or as coverups over bathing suits—always are finished with a red zig-zag stitch, a Burrows signature.

For those who head for the ski slopes, there are many good looking and lighter weight ski clothes available today. A new look this year is VdeV's one-piece overalls, in beige cotton and polyester, with matching fleece-lined jacket, piped in red. Very smart with new red ski boots. Another practical innovation by Bogner is a one-piece polyester jump suit that zips around the waist. When unzipped, the pants can be worn separately. The jacket, which also zips down the front, can go with other pants or alone.

For men, some of the best looking combinations are Fusalp's Olympic jackets and ski pants in washable cire, and Bogner's non-slide, antigliss two-piece jackets and pants with matching turtleneck sweaters. Virany offers sweaters with zippered fronts and turtlenecks; marvelous looking in white. Solid colors predominate this year, coordinated with racing stripes. Saks Fifth Avenue's ski shops have a good selection.

R-A-M-P-A-L Spells Flutist

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period. Two-and-a-half months, he admitted, was a long time to be away from his home at one time. "My wife will come over to the United States sometime around the middle of my tour. But next year I hope to go back to Paris for one week in the middle of my American tour. The European tours are not as extensive and not as crowded for me. I may play a day in London, then two days in Germany, but then I will go back to my home in Paris for a few days. I can always do that in Europe but it is hard and time consuming to break up a busy American concert tour. American tours are always very big. They are always at least two months. This past year I did a number of big tours. I was in Japan for a very extensive concert tour. I did 31 concerts in 34 days.

"However, after playing practically every night of the tour, I found that I was not tired. In Japan the concerts begin at 6:30 or 7:00 P.M. and finish between 9:00 and 9:30 P.M. I had time to relax after a concert and go out, have dinner and still be back at my hotel at a reasonable hour. I always had the sensation that every evening was mine. The concert did not take up the entire evening. In France concerts begin at 9:00 P.M. It is too late. By the time you have supper after the concert, you often are up until two in the morning."

The French have given the world many gifted wind players. Georges Barrére is often credited as the founder of the modern French school of flute playing. He taught William Kincaid, formerly with The Philadelphia Orchestra and George Laurent, who was solo flutist of the Boston Symphony Orchestra. "There is really no such thing as a French school of playing the flute anymore," said Rampal. "Most of your great flute players are teaching right here in the United States. Kincaid, who was a pupil of Barrére, has taught practically every important flutist in America. You might say that now there is a French and American school of flute playing and they are very mixed. The French school is currently everywhere."

Rampal explained that every major music center has adopted the French technique of playing the flute. The difference rests ostensibly with the musicians' manner of attack. A sharp, deft and very precise method of attack separates the French school from the German tradition. "When I come to America and listen to a young flute player," he went on, "I am listening to the French school of flute playing. I guess the importance rests with having fine teachers. All you really need, regardless of the instrument, is one brilliant teacher to improve the method of playing. This is what happened in France. In the case of the flute, it had to do with the entire approach of producing a tone. For the violin, for example, the Russian school was always admired because it produced so many marvelous musicians. It helped establish a Russian tradition. And so you had a Russian school, or a Russian approach, to the teaching of the violin."

For the most part Rampal has avoided contemporary works written specifically for the flute. "I have found very little in the avant-garde school that interests me," he said. "In the contemporary area, I enjoy playing the *Sequenza* by Berio and the Sonatina for Flute by Boulez. I hear too much repetition in avant-garde music. I often have the feeling that too many contemporary composers are trying to paint a canvas with their music, but without imagination. So what often happens is that the music is sterile, lacking color and life. I don't mean to say that all music of the past is good and worthy of playing. There is much Baroque music that is not very exciting. In fact there is a great deal of Baroque music that is not good at all. But while there is a sameness about so much Baroque music, it is always pleasant to the ear."

Rampal finds much of today's new compositions needlessly aggressive. It is as if, he observed, the contemporary composer is searching for something unobtainable. "So much of what is being written was already said by Schoenberg," he noted. "They have tried to circumvent Schoenberg, Webern and Berg, yet they find themselves using the same idiom without the imagination and genius these men demonstrated. It is all a question of talent. Throughout any musical period, there are always many people writing music, yet few are writing with imagination and a highly sophisticated knowledge of their craft. Contemporary composers can be compared to contemporary painters. Too many don't know their *métier,* and just emulate what everybody else is doing. However, men like Stockhausen and Cage are brilliant craftsmen. You may not care for their music, but they have perfected their craft. They are professionals."

"Have you found contemporary works more difficult to play?" I asked.

"No, not at all," answered Rampal immediately. "The very avant-garde music is not difficult at all. It is just difficult to read. There is no technique necessary. There are just lots of jumps." His voice mimicked a Moog synthesizer, making a rapid skip from a high-throated, birdlike squeal, to a low, gravelly voiced sound. He shrugged his shoulders and repeated: "There is just no technique . . . just many jumps."

A broad smile crossed his face and he said that it is more difficult to play a Mozart concerto. "My favorites are Mozart and Bach," he continued. "For me Mozart represents humanity. He portrays man, exactly and poignantly, with all the joys and all the pains. And these two opposing emotions are so well mixed that you often do not know when it is joyful or mournful. To me Mozart's music is the most human music that has ever been written. It represents everything."

Discussing the resurgence of seldom-performed Romantic works, Rampal commented that little has come out of the Romantic revival that could be adopted into his repertoire. "Except for a man like Daniel Kulhau, there have been very few composers who have written anything exceptional for the flute. Most of it is very virtuosic, and yet it does not seem to convey the feelings and goals of the Romantic composer.

"Every ten years, it seems that a new trend is upon us. I remember that after the Second World War, there was a great interest in Baroque music. Now everybody seems to be interested in the Romantic period."

In spite of passing trends and fads, a highly developed sense of discrimination and taste have guided Rampal through centuries of music. That there is a public for both the man and the music he prefers is beyond question.

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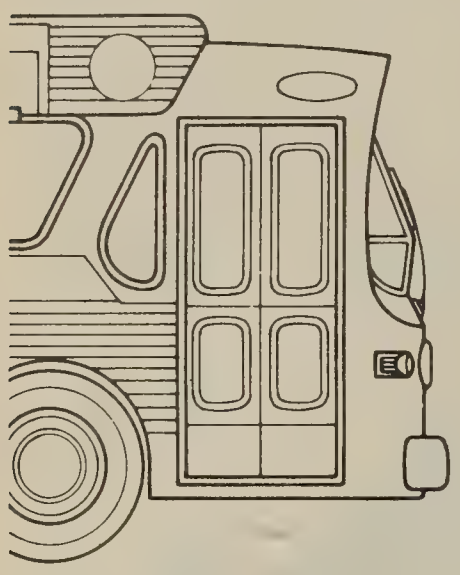
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New Yorkers are well aware of the importance of bus transportation to the general movement of people around the city to facilitate their day to day existence. They may not be as well aware of the efforts of the New York City Transit Authority to serve some special purposes related less to business than to weekend pleasure and recreation.

Of particular interest to those who find pleasure and recreation in the city's many and famous museums, galleries, theaters and concert halls is the recently instituted weekend and holiday "Culture Loop" service. In the words of William J. Ronan, Chairman of the Metropolitan Transportation Authority: "This transit innovation is the first of a series of off-peak travel marketing tests we are planning." The concept basically, is simple enough: to create an easy, expeditious and dependable way for New Yorkers to reach the galleries, or theaters or museums of their choice on the days when they have the most time, and the greatest inclination, to indulge such interests.

What is new is a refinement that has been introduced to make it possible for a New Yorker, or a visitor, or a New Yorker who wants to show a visitor, some of the city's cultural treasures, to have access to a variety of objectives at a reasonable price. The plan provides for a single ticket charge of $1.00 that will entitle the purchaser to stopovers at any of the institutions on the "Culture Loop;" transportation to the next; and so on through the day, to a total that could include all 22 of the stops on a 17 mile circuit. Possibly some record seekers will check in at all 22 in the course of a day, and return home exhausted but exhilarated by the knowledge that they have crowded the culture of centuries into a single circuit. But others will realize that, vis a vis the ordinary charge of 35¢ per bus ride, a visit to three or more points of interest will give them generous artistic returns for a limited economic outlay.

During the 17 mile circuit, the Culture Bus (as it has been dubbed) will pass through 11 New York neighborhoods, ranging from Chelsea and the garment district, to Harlem and Washington Heights. The total circuit is clocked at an hour and fifty minutes. Although a "loop" suggests an endless belt with no specific point of origin, the Culture Loop will have, for operational purposes, a point of departure at Eighth Avenue and West Thirty-first Street.

Its course is charted along Eighth Avenue to West Fiftieth Street, east to the Avenue of the Americas, north to Central Park South, west to Broadway, north to West 65th Street, east to Central Park West, north to West 86th Street, west to Riverside Drive and then straight up to West 157th Street. From this northern-most point, the return route will be east to Broadway, south to 155th Street, east to Amsterdam, south to 110th Street (Cathedral Parkway or Central Park North in some terminologies), and east to Fifth Avenue. Then directly south to Forty-second Street, east to Franklin D. Roosevelt (East River) Drive, south to East 34th, west to Seventh Avenue, south to West Twenty-third Street, west to Eighth Avenue and thence back to the starting point at Thirty-first.

En route, the bus will either pass or come very close to passing scores of museums, galleries, concert halls, religious buildings and official landmarks. To mention but a few: the Metropolitan Museum of Art, the Museum of Natural History, the Hispanic Society, the Museum of the American Indian, the Jewish Museum, the Guggenheim Museum, the Frick Collection and the Museum of Modern Art. Add to these: Lincoln Center, Rockefeller Center, the U.N., Riverside Church, the Cathedral of St. John the Divine, Temple Emanu-El and St. Patrick's Cathedral. On its northern leg, the Cultural Loop will come within a block of Carnegie Hall, with its stop at Fifty-seventh Street and the Avenue of the Americas. Tickets may be bought in advance, or purchased on the bus (where exact change is required). The schedule is on a fifteen minute headway, between 10 A.M. and 6 P.M. Both the buses and the 22 stopping points have identifying markers, featuring a laurel

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The administrative expertise and managerial know-how of Sir Rudolf Bing have been commandeered by Brooklyn College to plan and supervise professional performing arts events on behalf of the school and the community. After a near-record 22 seasons of directing the activities of the Metropolitan Opera, Bing was appointed a Distinguished Professor at Brooklyn College in 1972. According to John W. Kneller, President of Brooklyn College: "In his new position, Sir Rudolf will be a key element in drawing together the cultural life of the College and the cultural life of the community, strengthening both." Even before he came to New York, Bing was celebrated in Great Britain for his part in managing the famous opera festival in Glyndebourne, and for creating the Edinburgh Festival in the late forties.

• • •

To fill a week of concert activities left vacant by the absence of the ailing Riccardo Muti in Italy during January, the New York Philharmonic Orchestra extended the hospitality of its podium to the young conductor Leonard Slatkin. This was the first appearance in the East of Slatkin, who has been acting as assistant to Walter Susskind with the St. Louis Symphony Orchestra. However, the name is not by any means unknown to music lovers and record listeners. His father, Felix Slatkin, was a well-known violinist who headed a string ensemble in the Los Angeles area, and also directed a number of pioneering recordings of contemporary music in the early years of long-playing records.

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One of the newer names consistently encountered among those of conductors and guest conductors here and abroad is that of Sergiu Comissiona, a native of Romania who migrated to Israel in 1959. From the modest involvement of conducting the Haifa Symphony, Comissiona has moved up the ladder of directional involvement to a number of American cities including Baltimore, of whose Symphony he is Music Director. He recently made his debut as guest conductor in Dallas, and is also Music Advisor of the Goteberg Symphony in Sweden.



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Leonard Rose
continued from page 8

was that he had earned the respect of the conductors with whom he worked, and had been honored with solo assignments more often than most orchestral principals, both in concert and on recordings.)

In addition, Rose commented, cellists are finally coming into their own, and building a career as a soloist is not as hazardous as it might have been when he was growing up. "I think the cello is enjoying somewhat of a renaissance at this time," he said. "And I think I am a little bit responsible for this, at least on the American scene. I have been on the faculty of The Juilliard School for 25 years, and I have also taught at Curtis for more than a decade. In both places I have come in contact with some rather remarkable talents, some of whom now enjoy outstanding positions with major orchestras. The first cellist of the Boston Symphony is a student of mine, plus six other members of the section. The first cellist of The Philadelphia Orchestra and three firsts in Cleveland [see above] have also been students of mine. I think cello pedagogy has changed, and the instrument is more generally accepted in a solo role."

Commenting on his classes at Juilliard, Rose said that the School is now "cello rich." "The School has an abundance of cello players," said he. "I think there are some 42 cellists now at Juilliard. That is a lot. They have enough cellists to fill the School's three orchestras. But going beyond Juilliard and the other important music schools, I think that more fine talent in all instrumental areas now has the opportunity to surface. This has a great deal to do with the atmosphere and the economy of the United States. We have the best of the Russian school of string players and teachers. We can combine it with the best of the German school, and the best of the French school."

Discussing instrumental areas other than his own, the cellist said that he thought the oboe is played consistently better in the United States. "One of the reasons for this," he explained, "is that Marcel Tabuteau, who died within the last ten years, taught most of the fine oboe players in this country. He was the great first oboist of The Philadelphia Orchestra whom Stokowski brought from France as a relatively young man, and for many many years, he continued to play with Ormandy, and to teach at Curtis. He set the example for a whole generation of oboe players, who are now passing his influence on to their students. And so it has been with many musicians."

A crowded concert schedule keeps Rose away from home for the better part of the year. "Last year, for example," he said, "I estimated that I was away about 10½ months. It is tiring traveling so much, but when one wants to do it, it shouldn't be any other way. There is something about the thrill of performing in front of a live audience and the challenge of the repertoire. You know they say that the cello repertoire is not that great. True, it is not as great as the piano repertoire. But nevertheless, there is still enough there to keep you hopping. For instance, in a five week period I played seven concertos and two recital programs. There is really a lot of music there. On tour it is particularly difficult because most of the material has to be prepared in advance."

Spending the better part of the year traveling from city to city, Rose feels that daily practice is essential for him. "I believe in practice," he said. "I try to practice as much as I reasonably can. On the day of a concert I will not practice so much, possibly two hours in the morning. This is to avoid fa-

tigue. I try to save all my energy for the concert. I often practice four to five hours while on the road. One of the reasons I do it is because I feel I have to. But more accurately, I want to. I like to be able to say to myself before I walk out on the stage to play, that I have done as much as I humanly can to prepare for the concert."

Rose remembers when touring was a much more tiring, and time-consuming activity. Before air travel became the accepted mode of transport, it often took performers days and sometimes weeks to get from one city to the next. "The airplane has certainly changed this profession radically," he noted. "I was with Casals this past summer in Israel, not long before he died at nearly 97. Most of his touring was done before he was 60 years old. I would say that for about 25 years he maintained an extremely active touring schedule. I asked him how much repertoire he had to carry with him on tour in those years. He quickly said, 'two concertos and one recital program.' I think his answer was quite revealing. It is not that he didn't know more. He most certainly did know more. To keep in concert pitch this was all he needed, because it used to take three or four days, and possibly a week, to get from city to city. There were no airplanes. Now the situation is entirely different. I very often play three concerts a week in different places."

"Has the fuel shortage affected your touring schedule," I asked.

"As of this moment," Rose answered, "not very seriously. There are a few less airplanes but I can always find a flight. However, I do not know what it is going to be like in the future."

Looking back on his formidable career, Rose observed that today's performers are presented with many new opportunities. "When I was a boy," he recalls, "there were few important competitions that one could win and be immediately catapulted into the international scene, such as the Tchaikovsky competition, the Queen Elisabeth Award in Brussels, the Naumburg Award in the United States and others. When young people win one of these competitions they are immediately thrust into the limelight. We didn't have such opportunities when I was young. The only thing we had was the Naumburg competition, which allowed a youngster the opportunity of a free debut in New York. It is only now, for the first time, that it is economically attractive for young artists to enter the musical profession. They can now earn a respectable living. Year round employment and the advent of festivals in many parts of the world have certainly made the musician's career more attractive."

A prized possession, cherished and guarded by Rose since 1952, is his Amati cello, dated 1662. "It is an unusual instrument," said Rose. "There were four men by the name of Amati. My cello was made by the last member of the family, Nicolo Amati. He was the teacher of Stradivari and Guarneri and most of the great violin makers that followed. In 1662, when this cello was made, Stradivari was 16 years old and an apprentice of Nicolo Amati. Nicolo Amati made only seven cellos. I think mine is one of the finest in the world. I am very fortunate to have it. I should mention that Nicolo Amati's grandfather was Andrea Amati. He lived in the 16th century. He allegedly perfected the modern day design of the violin and the cello."

Owning an Amati cello is like owning a valuable painting that appreciates with age. In the cellist's travels about the world it is his cello that receives first consideration, before his luggage and sometimes before the artist himself. Rose's Amati cello is a precision tool, necessary for the artist who aspires to draw only the purest, and most resonant sounds from his instrument.

ROBERT V. WEINSTEIN



Carnegie Hall Calendar

continued from page 6

Monday, March 11, at 8:00
DENVER SYMPHONY ORCHESTRA
Brian Priestman, Conductor
John Ogdon, Piano
Works of Cherubini, Shostakovich, Richard Rodney Bennett,* Dvorak
*N.Y. Premiere of "Concerto for Orchestra"
(I.F.V.O.*)

Tuesday, March 12, at 8:00
NEW YORK JAZZ REPERTORY COMPANY
Music Directors: Stanley Cowell, Gil Evans, Sy Oliver, Billy Taylor

Wednesday, March 13, at 8:00
PITTSBURGH SYMPHONY ORCHESTRA
William Steinberg, Conductor
Marilyn Horne, Soprano
Works of Schubert, Mahler, Beethoven

Thursday, March 14, at 8:00
CARMEL QUINN

Friday, March 15, at 8:00
JEAN-PIERRE RAMPAL, Flute

Saturday, March 16, at 2:30
Orchestra conducted by CHARLOTTE BERGEN
Monteverdi's "La Favola L'Orfeo"

Saturday, March 16, at 9:45
DAVID BAR-ILLAN, Piano
Concert for the benefit of the American Committee for Shaare Zedek Hospital in Jerusalem

Sunday, March 17, at 3:00
ALFRED BRENDEL, Piano
Works of Haydn, Beethoven, Schumann

Sunday, March 17, at 8:00
YEHORAM GAON, Israeli singer

Monday, March 18, at 8:00
YEHORAM GAON, Israeli singer

Wednesday, March 20, at 8:00
GINA BACHAUER, Piano

Thursday, March 21, at 8:00
NEW YORK JAZZ REPERTORY COMPANY
Music Directors: Stanley Cowell, Gil Evans, Sy Oliver, Billy Taylor

Saturday, March 23, at 8:00
BOSTON SYMPHONY ORCHESTRA
William Steinberg, Conductor
Bruckner's Symphony No. 7

Sunday, March 24, at 3:00
GUARNERI STRING QUARTET
Pinchas Zukerman, Viola
Works of Haydn, Brahms, Mendelssohn

Sunday, March 24, at 8:00
LYDIA NIKOLSKAYA, Lyric soprano

Monday, March 25, at 8:00
AMERICAN SYMPHONY ORCHESTRA
Kazuyoshi Akiyama, Conductor
Jerome Hines, Bass
Rutgers University Choir
Works of Barber, Strauss, Mussorgsky

Tuesday, March 26, at 8:00
HANDEL SOCIETY CHORUS AND ORCHESTRA
Stephen Simon, Conductor
"Alcina"

Wednesday, March 27, at 8:00
CHRISTOPH ESCHENBACH, Piano

Thursday, March 28, at 8:00
BIRJU MAHARAJ AND COMPANY
Kathak, the dance of northern India

Friday, March 29, at 8:00
THE COLLEGIATE CHORALE
Richard Westenburg, Conductor
Handel's "Israel in Egypt"

Saturday, March 30, at 8:00
MILES DAVIS

Sunday, March 31, at 3:00
DANIEL BARENBOIM, Piano
PINCHAS ZUKERMAN, Violin

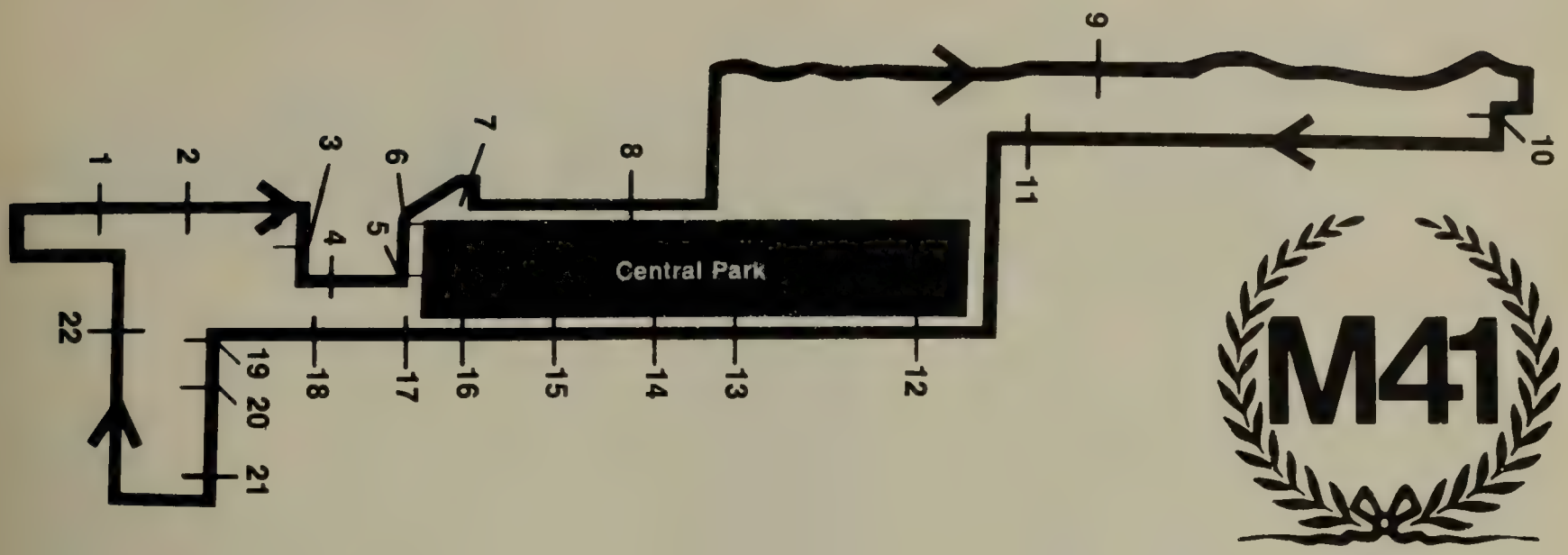
Culture Bus
continued from page 20

wreath encircling the route number (M 41) and the words "Culture Bus."

As an adjunct to Culture Bus Loop I, the New York Transit Authority has developed another service that takes passengers into lower Manhattan and some of the historically important areas of Brooklyn. Culture Bus Loop II (B 88), as it is appropriately called, goes to Foley Square, Chinatown, South Street Seaport Museum, Fraunces Tavern, the Staten Island Ferry, Battery Park, the Financial District (Wall Street and bordering historic points), the World Trade Center, Greenwich Village, etc. In Brooklyn a few points of interest are the Brooklyn Academy of Music, the Brooklyn Public Library, Prospect Park, Prospect Park Zoo and Brooklyn Heights. The schedule is in effect on Saturdays, Sundays and holidays between 9 AM and 6 PM. For a charge of one dollar, ticket holders can get on and off at any of the 29 stops as often as they choose.

Says Mr. Ronan: "The key to the Culture Bus loops is flexibility. One rider can choose to stay aboard for the full circuit, for viewing purposes. Another—photographer or sketcher perhaps—may elect to leave at every one of the stops for ten or 15 minutes of work, and then catch the next bus." Furthermore, he emphasizes: "They will be riding in buses that would otherwise stand idle in the garages."

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3 7 Ave. & 50 Street
4 6 Ave. & 53 Street
5 6 Ave. & 59 Street
6 Columbus Circle-59 Street
7 Columbus Ave. & 65 Street
8 Central Park West & 79 Street
9 Riverside Drive & 120 Street
10 Broadway & 155 Street
11 Amsterdam Ave. & 112 Street
12 5 Ave. & 104 Street
13 5 Ave. & 90 Street
14 5 Ave. & 81 Street
15 5 Ave. & 72 Street
16 5 Ave. & 64 Street
17 5 Ave. & 59 Street
18 5 Ave. & 51 Street
19 5 Ave. & 42 Street
20 Vanderbilt Ave. & 42 Street
21 1 Ave. & 42 Street
22 5 Ave. & 34 Street



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2 Atlantic Ave.—Court Street
3 Atlantic Ave.—4 Ave. (LIRR)
4 Grand Army Plaza
5 Bartel Pritchard Square
6 Park Circle
7 Ocean Ave.—Parkside Ave.
8 Ocean Ave.—Flatbush Ave.
9 Flatbush Ave.—Grand Army Plaza
10 Flatbush Ave.—4 Ave. (LIRR)
11 Bowery—Hester Street
12 Bowery—Delancey Street
13 3 Ave. & St. Marks Place
14 3 Ave. & 23 Street
15 1 Ave. & 42 Street
16 Vanderbilt Ave. & 42 Street
17 7 Ave. & 42 Street
18 7 Ave. & 34 Street
19 5 Ave. & 23 Street
20 5 Ave. & 9 Street
21 Christopher Street—Greenwich Ave.
22 7 Ave. South—Barrow Street
23 Broadway—Park Place
24 Broadway—Cortlandt Street
25 Broadway—Rector Street
26 South Ferry
27 Water Street—Broad Street
28 Pearl Street—Fulton Street
29 Bowery—Bayard Street

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L Lunch **C** Cocktails **D** Dinner **S** Supper

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GINGKO TREE, 199 Amsterdam Ave. (69 St.) 799-5457. A large elaborate menu featuring specialties from all the Chinese provinces. Open daily for **L D & S** until 11:30 P.M.; Fri. 1 A.M.; Sat. 1 A.M.; Sun. 1 P.M. Free parking.

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LA CREPE, 57 W. 56, 247-1136; 158 W. 44, Cl 6-5388; 59 Nassau, RE 2-8680; 15 Greenwich Ave., CH 3-2555; 1974 Broadway (67 St.), TR 4-6900. 110 varieties of Brittany crepes, onion soup, salads, desserts, 75¢ to $4.25.

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O'NEALS' BALOON, 48 W. 63 St. 765-5577. A fun, jumping place for hamburgers, fish 'n' chips, chili, etc. Noon to 1 A.M. daily. Same menu all day; from $1.15 for a hamburger to $3 for a steak sandwich.

RED BARON, 201 Columbus (69 St.). 799-8091. Popular with show folk. Swiss brasserie with a pub decor. Serving superb regional specialties, steaks and chops. A la carte $1.85 to $7.90. Open noon to 2:30 A.M. daily.

RIKYU, 210 Columbus (70 St.). 799-7847. A new restaurant with much promise, serving authentic Japanese specialties. Open daily for **L, D & S** until midnight. Same menu all day. Comp. meals $4-$4.95, a la carte $.75-$4.00.

ROAST BEEF & BREW, B'way at 64, Madison at 59, Madison & 79. Pub **L** entrees $2.95-$5.95 with unlimited salad, pitcher of beer, wine or sangria & Fr. fries. Prime ribs of beef, regular $5.75, full rib $6.95. Other entrees $3.75-$8.95.

RUSSIAN TEA ROOM, 150 W. 57 St. 265-0948. A favorite with show folk. Beef Stroganoff, chicken Kiev, blini, blinchiki. **L** (entree, dessert, beverage) $3.75-$7.95; complete sandwich **L** $4.25; **D** table d hote $7.50-$11.75; supper a la carte $3.50-$11.50 until 1 A.M. Come be inspired.

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East Side

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LICHEE TREE, 45 E. 8 St. GR 5-0555. An elaborate, luxurious Chinese restaurant featuring specialties from all the provinces. **L** $1.85-$3.50; **D** $3.75-$7. A la carte at **L & D** $3-$15. Sunday brunch $4.50 & $6.50.

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Wednesday, February 27
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Thomas Schippers, conducting
Shirley Verrett, mezzo-soprano
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BEETHOVEN Symphony No. 5
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Sunday, March 17 at 3:00
ALFRED BRENDEL, piano
HAYDN Sonata in E-flat Major, No. 59
BEETHOVEN Six Bagatelles, Op. 126
BEETHOVEN Sonata in A Major, Op. 101
SCHUMANN Fantasy in C Major, Op. 17
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Sunday, March 24 at 3:00
GUARNERI STRING QUARTET
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MENDELSSOHN Quintet in B-flat Major, Op. 87.
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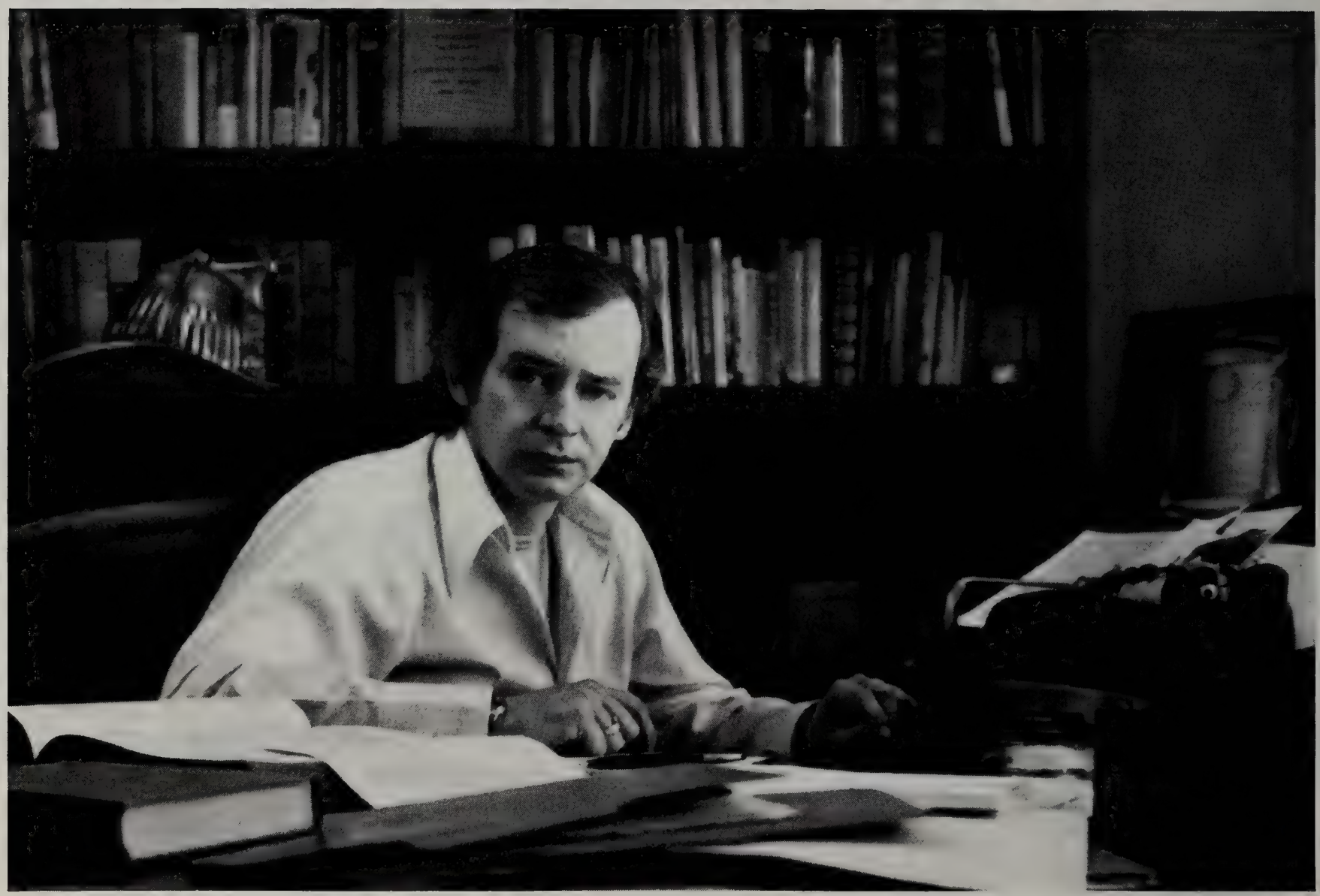
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M.A., B.A. Associate Professor of Literature.

HOBBIES: Irish poetry, guitar, bagpipes.

LAST BOOK READ: "Memoirs," by
William Butler Yeats

LAST ACCOMPLISHMENT: Author of
best selling book, "Report From Engine Co. 82."

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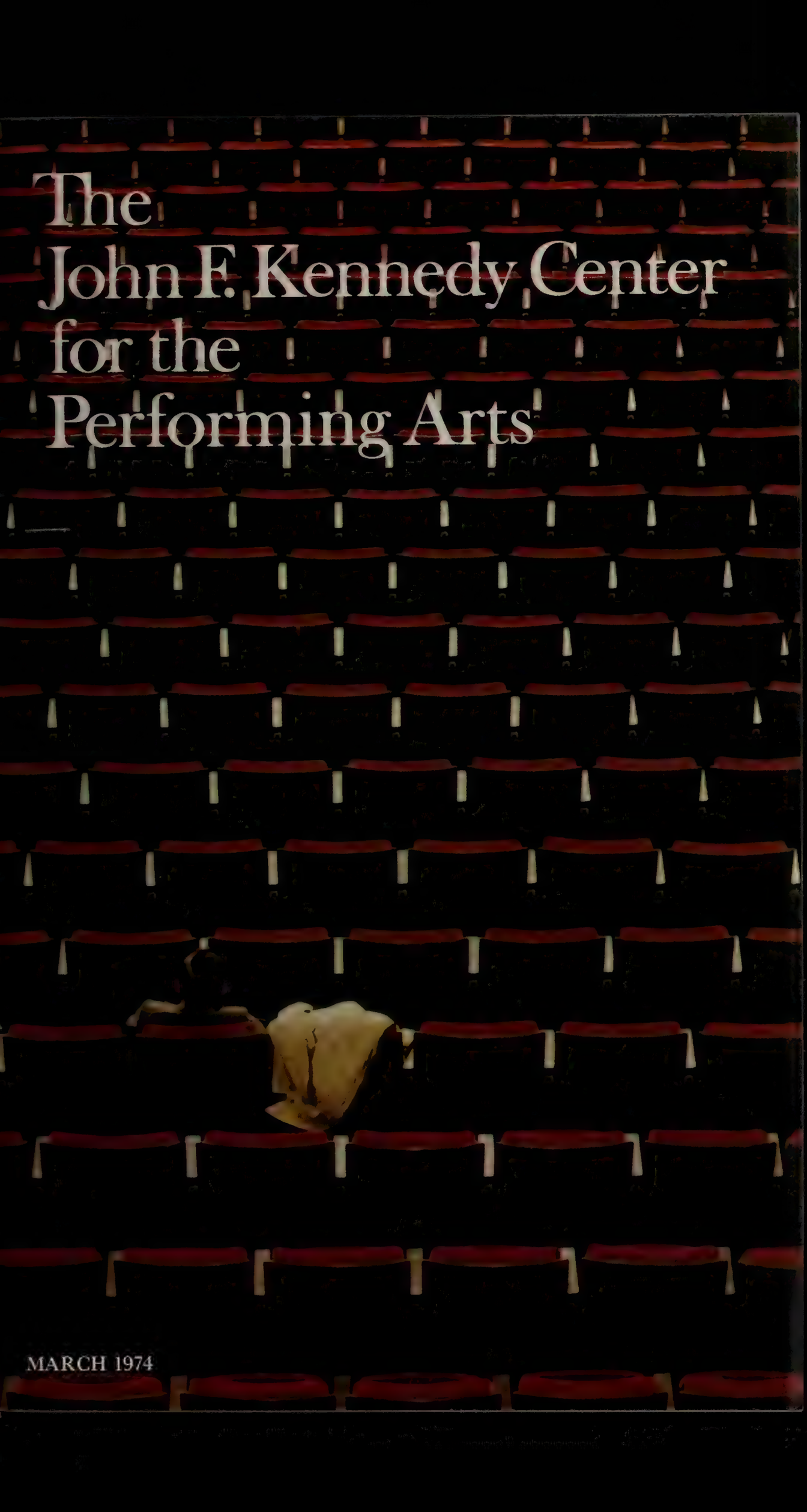
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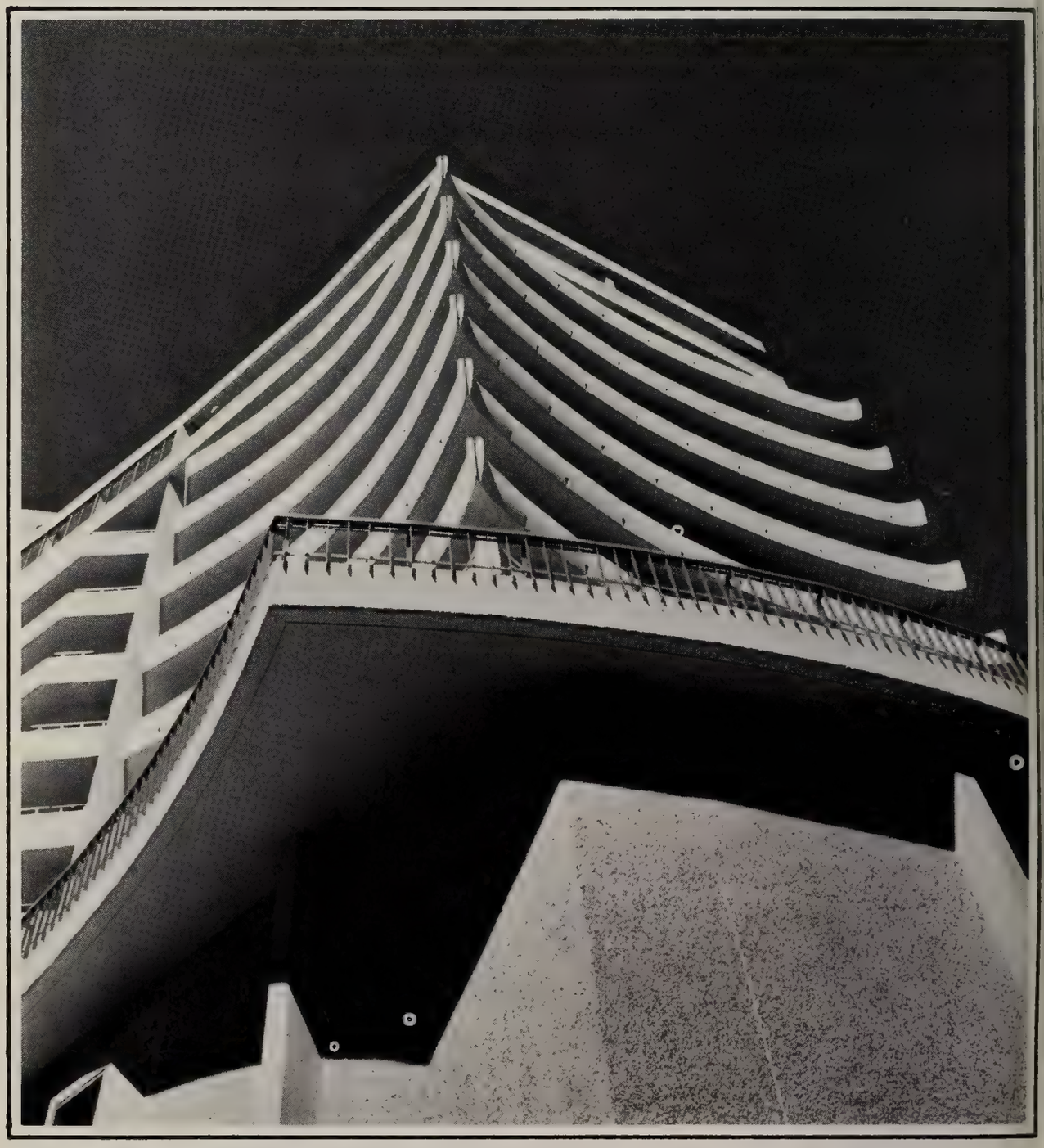
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stagebill

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TheHaroldPrinceMusical

Jean Simmons stars in the latest example of TheHaroldPrinceMusical at the Opera House beginning March 19th

As a generic term, TheHaroldPrinceMusical has entered the lexicon of the American musical theatre. It will never be fully defined because it is not a static entity with fixed constituent parts. As a continuously evolving phenomenon, the thing has more damned moving, changing, disappearing, materializing, and sometimes altogether mystifying parts than a magician's trunk. Prince himself would not shrug off the magician's cloak as metaphorical description of his stylistic stamp. In discussing his own shows he often refers to that staple commodity of the prestidigitator's art—surprise. "The whole thing is, I want to break what is expected," he has said. "It becomes that simple—trying to excite on stage by using different devices, by taking people by surprise."

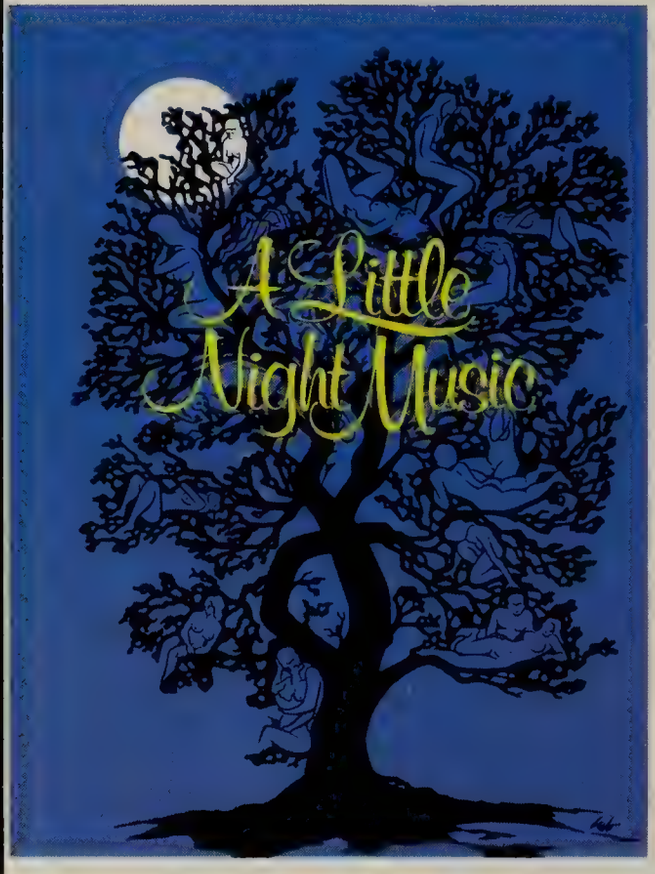
Among other surprises is the scope of the producer's financial and artistic success. Given the nature of the Broadway beast, even the most seasoned producers in the business cannot count on success these days. With Harold Prince, success has become a habit. Starting with the 1954 *Pajama Game,* his first produced show, the 46-year-old Prince has won eight Antoinette Perry ("Tony") Awards for "Best Musical." Six of his shows won the New York Drama Critics Award for "Best Musical," and one, *Fiorello!,* copped the 1960 Pulitzer Prize. In addition, Prince was awarded three Tony citations for "Best Director" for his work on *Cabaret, Company* and *Follies.* Forgetting awards and citations for a moment, to measure success in terms of popular appeal, the gauge of Prince's professional acumen is better evaluated by the phenomenal history of *Fiddler on the Roof,* the longest-running and best-beloved show in the history of the American musical theatre.

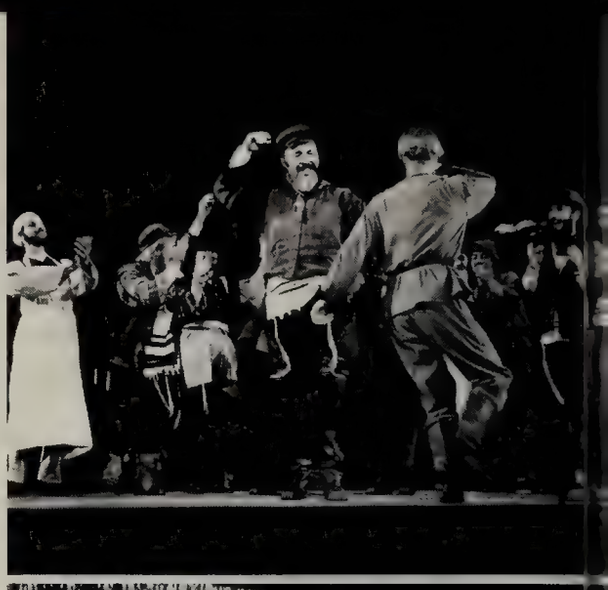
Using another, and far more important yardstick, Prince productions are also successes as theatre art. Not always, and never totally. But significantly. And sometimes, even when a show makes the most daring assaults on musical-theatre conventions, it can still fail to win a large audience or to achieve the status of a commercial hit. The brilliant but acerbic *Cabaret* offended many people with its uncompromising portrait of pre-War Berlin, and its sharp insinuation of a connection between that society and ours. The wryly ironic *Company* alienated audiences who were bred on the traditional musical. Advances made by composer/lyricist Stephen Sondheim in *Follies* and *A Little Night Music* simply confounded some theatregoers who weren't willing to expand their definition of what a musical "should" be.

For all the wild disparity of the shows he has produced and directed, they are united in subject in one significant way: whatever the theme, it is unconventional; and if at all traditional, it has never been treated quite this way before. His first show, *Pajama Game,* made laughter and

by Marilyn Stasio

light of the unlikely situation of a labor strike in a factory. *Fiorello!* was concocted of the reality of ward-heel politics; *Damn Yankees,* of the turn-off jock material of baseball; in *West Side Story,* teenage gangs rumbled on rough Manhattan streets; in *Forum*, Roman slaves duped their masters; *Tenderloin* was set in an 1880's hell-hole of vice and corruption; the focal figure in *New Girl in Town* was a tubercular prostitute; in *Fiddler,* it was a Russian Jew living an oppressed ghetto life. Even the unremarkable *Superman!* mocked a beloved American hero and hooted at us for putting our childish faith in all such cardboard heroes.











In Prince's most recent shows, the harsh realism of both themes and characters is more boldly stated, and with progressively fewer concessions to the sugar-coated romantic formulas of the conventional musical-comedy genre.

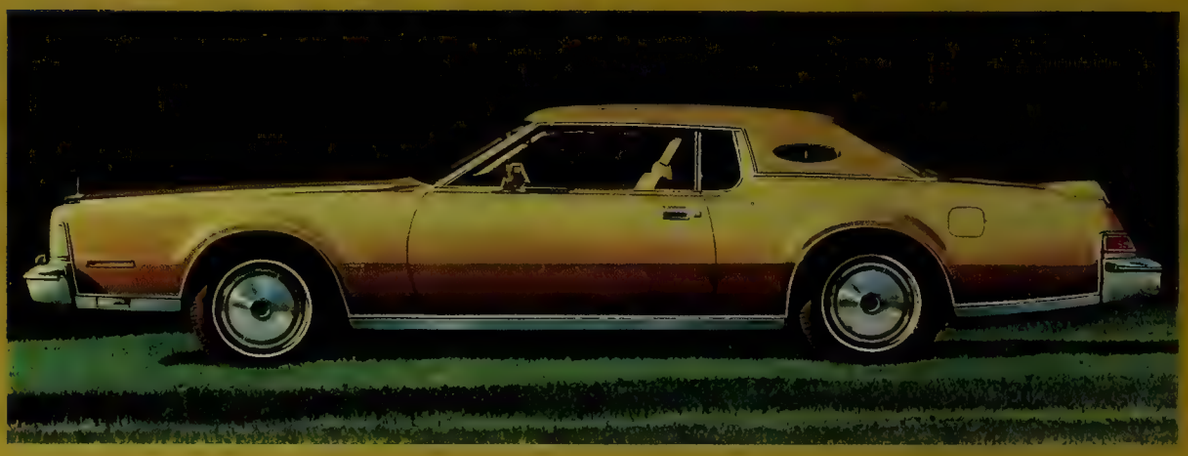
If more realistic subject matter is one characteristic of Prince's style, a more realistic treatment of it is another. One dominant character appears over and again in a number of guises in Prince-directed shows—the unsentimental, worldly-wise, philosophically cynical Survivor of Life. In *Cabaret,* it is the Brechtian landlady Fraulein Schneider, who hangs on by accepting life's blows and capitulating to its indignities. She surveys her world and says: "You learn how to settle for what you get. So who cares? So what?" In *Follies,* the hang-in-there-baby expert is Carlotta, the faded movie queen, who says it all in the survivor's manifesto, "I'm Still Here." The character reappears as Zorba, who declares: "I live as if I will die the next minute," as the immortal Tevye in *Fiddler;* as the pragmatic Joanne in *Company;* as the unsentimental Petra in *Night Music;* and as the indomitable Old Lady in *Candide.* The survivor is, in fact, a regular and dependent fixture in all of Prince's latest work. It is tempting to see in him the spokesman for a philosophical attitude that penetrates all these later works: Regardless of how corrupt *(Cabaret),* painful *(Zorba),* empty *(Company),* cruel *(Fiddler),* unsatisfying *(Follies),* silly *(Night Music),* or thoroughly depraved *(Candide)*—this world of ours may be, one goes on living, gratefully snatching at such fragments of happiness as life will allow, on the way to the grave.

In addition to expanding the theatre's concepts of "proper" subjects and their treatment for the musical, director Prince has introduced a number of expansive technical innovations. Visually, he has freed the musical from the pigeon-hole conventions of its past by bringing to the stage a stylistic fluidity usually associated with film and dance. Beginning with Zorba, he opened up his playing area, destroying its traditional time-and-space confinements and making it an open space where all elements can co-exist. In subsequent shows he has developed and honed this technique: in *Company,* the characters refuse to be restrained, but intrude on each other's playing areas as they intrude on each other's lives, a device further refined in *Night Music.* In *Follies,* time and space disintegrate altogether, as characters from past and present move freely in and out of all dimensions, colliding on the way. In *Candide,* all boundaries disappear and stage characters not only leap across countries and generations but even cavort among the audience's own once-sacrosanct precinct. These are techniques pioneered not by Prince but in film and dance, and by the experimental theatre. The marvel of the director's achievements is that he has translated these inventions within the traditional framework of the musical theatre genre, and that he has made them work.

An incalculable slice of Prince's success

Far left: poster art for A Little Night Music *at the Opera House, March 19th.* TheHaroldPrinceMusical, *top-to-bottom: Zero Mostel in* Fiddler on the Roof; *Jill Haworth leads the Kit Kat Klub Girls in* Cabaret; *Larry Kert and the cast of* Company; *the gorgeous chorus of* Follies.

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is shared by such men as Stephen Sondheim, Bock and Harnick, Kander and Ebb, the musicmen whose vital talents are so crucial to his shows. But it is Prince the director who has shaped their musical invention to stretch familiar musical theatre forms. *Company* stunned the pundits by banishing the chorus and leaving all the musical chores to the cast. But director Prince had introduced producer Prince to the technique seven years earlier, in *She Loves Me.* In *A Little Night Music,* the traditional chorus is reduced to a quintet, singing commentators on the action who function rather as a Greek chorus does in calssical tragedy. But Prince had already tried out the Greek chorus bit five years earlier, with a *real* chorus of Greeks in *Zorba.* In this show, as in *Company,* the chorus not only amplified the action and commented on the characters but were themselves the characters, whose roles they assumed and dropped whenever the plot demanded. *Candide*–just to round things off neatly–goes all the way back to *She Loves Me,* with a small cast acting as its own chorus (and tripling and quadrupling in all the roles, as well).

In all the musical changes Prince has rung, a common theme of "integration" seems to underlie them all. With each new show the role of its music grows progressively in function and importance, as if the director were striving to incorporate all the elements of the musical into a single, indissoluble whole. Beginning modestly enough with *She Loves Me,* song functioned as soliloquy, as self-portraiture. Greater scope for character development and interior revelation through music was permitted in all the later works until, with *Company, Follies* and *Night Music,* the book frequently disappears entirely, its function absorbed by Sondheim's brilliant music. It is as if Prince is approaching, through some careful and circuitous route, the very beginnings of the musical theatre, the opera; but an operatic genre trans-



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He wouldn't deny it. In fact, he has said that his real goal is integration on just such an ambitious level. "The lines that separate serious from less serious music, painting, theatre, dance, and so on will cross more than they ever have before," he wrote several years ago. "We're breaking rules. I think that we have been experimenting so much with mixed media, with techniques more related to films and circuses and recital halls, that it's a safe guess in 50 years we'll retain the abstractions, the absurdities, the stream of consciousness. In 50 years it is altogether conceivable that when you go to the theatre, it won't be to see a straight play or a musical, a comedy or a tragedy, at all."



Director Harold Prince (right) with co-star Jean Simmons and leading man George Lee Andrews in the hit musical "A Little Night Music."

To see what then? Perhaps to see the ultimate HaroldPrinceMusical, a fabulous creation compounded of all of these at once, and more.

Marilyn Stasio is theatre critic for *Cue Magazine* and author of *Broadway's Beautiful Losers.*

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The Secret of Alvin Ailey

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When any curtain anywhere on six continents falls on *Revelations*, the jubilant signature work by Alvin Ailey for his City Center Dance Theatre, audiences invariably explode with the ecstatic shock of universal recognition. Russians and Parisians, Londoners and Mid-Easterners react as do the markedly diverse audiences that pack New York's City Center or Washington's Kennedy Center—a seldom-encountered mix of the young, middle-aged, and elderly; of balletomanes and barefoot-dance purists; of trend followers, sociologists, and Broadway Joes. Ailey's troupe—although the choreographer and artistic director says he prefers the term "American" to "modern"—is the most highly visible and only unfailingly "hot ticket" modern dance aggregation before the public today, yet its overwhelming effect beggars all efforts to define its quintessential nature. Even the Show-Me's among the dance-allergic succumb to the impact, an impact quite unlike that of every other major company. But where on what map is the fountainhead of this impact to be found, what is the central source of the unique power Ailey alone has tapped?

Certainly the admirable integration of the troupe has much to do with its patent universality, and by that I refer to more than the ethnically and artistically successful integration of dancers black, white and Oriental. The integration extends also to Ailey's racially commingled staff and to an overall style blending intimations of Lester Horton (perhaps Ailey's single most important mentor); Martha Graham, Hanya Holm, Doris Humphrey, Charles Weidman (with whom he studied); musical comedy (in which he performed); folk and social dancing; grace notes of classical ballet (for which he has choreographed); impeccable remountings of historic works by Ted Shawn, Katharine Dunham, José Limon, and others—but all of this is a catalogue of characteristics. There remains an "Unanswered Question" like the one asked by another *sui generis* original, composer Charles Ives.

In interviews, Ailey seems bemused by his secret, to be exploring it himself, as if his Muse speaks to him in unknown tongues he then instinctively deciphers for others. He told critic Walter Terry *Revelations* is a "Texas memory" of one Texas-born, but I've seen a be-minked dowager whose only likely contact with the Lone Star State is ordering costly mail-order baubles from Neimann-Marcus leap up and dance in the aisle during its finale. His *Cry* is sub-titled, *For all black women everywhere—especially our mothers,* but white women and blasé bachelors greet it with unchecked emotion. If *Blues Suite* is a genre piece, it is genre raised to genius, translated out of specifics just as Ailey translates the hermetic instructions of his Muse into a "letter to the world." His works are American, modern, and thea-

continued on page 23

by Greer Johnson

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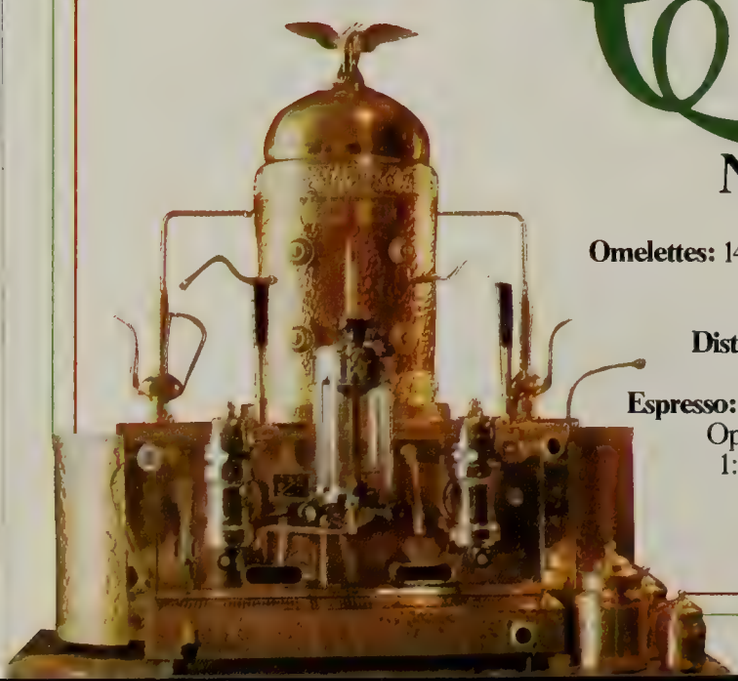
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Allegro; Adagio; Allegro assai
MAURIZIO POLLINI

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Scene I:
- Kashchei's Enchanted Garden
- Appearance of the Firebird Pursued by Ivan Tsarevich
- Dance of the Firebird
- Ivan Tsarevich Captures the Firebird
- Supplication of the Firebird
- Appearance of Thirteen Enchanted Princesses
- The Princesses' Game with the Golden Apples (Scherzo)
- Sudden Appearance of Ivan Tsarevich
- The Princesses' Khorovod (Round Dance)
- Daybreak
- Magic Carillon; Appearance of Kashchei's Guardian Monsters; Capture of Ivan Tsarevich
- Arrival of Kashchei the Immortal; His Dialogue with Ivan Tsarevich; Intercession of the Princesses
- Appearance of the Firebird
- Dance of Kashchei's Retinue under the Firebird's Spell
- Infernal Dance of all Kashchei's Subjects
- Lullaby (Firebird)
- Kashchei's Death

Program continued on page 19.



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Scene II:
Disappearance of the Palace and Dissolution of Kashchei's Enchantments; Animation of the Petrified Warriors
General Thanksgiving

Maurizio Pollini plays the Steinway piano.

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Notes on the Program

By JOHN N. BURK

Piano Concerto in A, K. 488

WOLFGANG AMADEUS MOZART
1756-1791

A glance at Mozart's activities in the winter of 1785-86 will show to what efforts he was put to budget his small household and his pleasures.

In the first place, he had just ventured upon his most cherished project, *The Marriage of Figaro.* The father wrote to Marianne on November 2 that her brother was "up to his ears" in *Figaro,* he had shifted all of his pupils to afternoon hours in order to have his mornings free for uninterrupted progress on his opera. Meanwhile, he had much else to do. There was *Der Schauspieldirector,* the one-act opera-travesty, which he must compose for a performance at Schönbrunn on February 7. There was a performance of *Idomeneo* in March, which he supervised for Prince Augsperg, writing two new numbers. Then there were innumerable concerts, for some of which he had to write new works. In addition to the three piano concertos, the composition of other instrumental music had kept the inexhaustible Mozart from finishing his musical setting of Beaumarchais. He put his last touches to the score of *Figaro* just before its performance on May 11, 1786.

Still, this profusion of music represents but a part of his activities during the six months in question. The scores as such usually brought him no income, which had to be derived from their performance at an endless round of concerts. Besides the public performances, there was a considerable vogue for private concerts in the houses of the Viennese nobility. A wealthy patron of the arts would be proud to entertain his friends with music-making by the celebrated Mozart, and, let us hope, rewarded him well for his services.

The A-major Concerto was finished on March 2, 1786, and is the second of the three composed for the Lenten concerts of that year. An illuminating study of the concerto is to be found in Alfred Einstein's *Mozart, His Character and His Work,* a part of which is here quoted:

In the A-major Concerto Mozart again succeeded in meeting his public half-way without sacrificing anything of his own individuality. He never wrote another first

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movement so simple in its structure, so "normal" in its thematic relations between tutti and solo, or so clear in its thematic invention, even where it makes excursions into the realm of counterpoint, or contains rhythmic peculiarities. The key of A major is for Mozart the key of many colors. It has the transparency of a stained-glass window. There are relations between the first movement of this concerto and the Clarinet Quintet. Not without reason are there no trumpets and timpani. But there are also darker shadings and concealed intensities, which the listener interested only in pleasant entertainment misses altogether. Already in this movement there is a threatening touch of F-sharp minor, and the whole *Andante* is in that key, which Mozart otherwise avoided. The latter movement is short, but it contains the soul of the work. . . . The *Presto* seems to introduce a breath of fresh air and a ray of sunlight into a dark and musty room. The gaiety of this uninterrupted stream of melody and rhythm is irresistible.

The Firebird (Complete Ballet Music)

IGOR STRAVINSKY
1882-1971

Stravinsky tells in his memoirs how he was drawn into the circle of which Diaghilev was the center and dynamo. Diaghilev had sensed at once the promise of the composer of the *Scherzo fantastique* and the *Feu d'artifice* which he had heard at a Siloti concert in the winter of 1909.

In the process of forming a ballet company he ordered from the young man orchestrations of piano music by Chopin and Grieg. Stravinsky duly provided these and continued to work upon his opera *Le Rossignol,* which he had begun under the eye of his master, Rimsky-Korsakov, who had died in June 1908. It was at this point that Diaghilev handed to him the commission for *L'oiseau de feu.*

Stravinsky went to Paris for the first performance, where, he tells us in his memoirs, he made his first acquaintance with that city. His ballet which, needless to say, excited Paris as resplendently new music superbly produced, was an ideal introduction.

Fokine's scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevich, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful



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continued from page 14

trical—yes; each is stamped with fervor, uninhibited emotion, intoxicating velocity, and the singular but international Ailey accent; and each defies the niceties of rational analysis.

Perhaps one clue to the Ailey mystique is the variety of music which inspires his ideas. His taste is as catholic in scope as are the throngs he attracts catholic in type. It ranges from blues and gospel and jazz to Vaughan Williams, Britten and Mary Lou Williams. Perhaps another clue lies in his attitude toward his dancers, each of whom he sees as a soloist. His demand for individuality has developed and produced individuality, as his sleek and daring dancers—principals all—demonstrate to kinetic infinitude. Performers first, they are entities; they self-evidently are citizens of the world with a global art for passports. And their prodigious technique is used as a springboard to joy and brotherhood.

Provided we receive his vision, it's likely that Ailey doesn't care what we "call" him. I know that Judith Jamison, his superstar, takes mere naming lightly. Having heard admirers say "*Jame*ison" or "*Jam*ison, I asked her at first introduction to settle the matter for me. "Well, my daddy calls it *Jam*ison," she said, "but you can call me what you want to." I replied I would follow her father's example, and have done so, but I have yet to learn what to "call" Ailey and his creations. The apotheosis of modern dance?—too limiting; the enduring pieces are all-embracing. Total theatre?—the drama and sly comedy are transmuted into another form. A luckily-struck synthesis?—well, maybe, but tradition and the past are among the pillars of the foundation, and what kind of synthesis is it? Prophetic? You can't paste labels on the phenomenon, only sense it as you sense the flowing juices of life. Is it reaching to say Ailey has given the classic Everyman a new dance with which to express himself? His art springs from mystic dreams, faith, a respect for heritage, a healthily skeptical view of the compromised present, a thrust toward the future, and inner feelings he can make his "vehicles," his chosen dancers, dance.



The Alvin Ailey dancers: top, Judith Jamison in Cry; *below, John Parks in* Kinetic Molpai.

Somehow the rest of us respond to these feelings, and that is the liberating force of the *Revelations* or related revelations. We rise, released, and join a celebrative rite of which we are a part.

Mr. Johnson, a free-lance music and dance critic, was formerly with Cue Magazine.

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Jumpers: An American Premiere

Tom Stoppard's new play starring Brian Bedford and Jill Clayburgh had its American premiere at the Eisenhower Theater, February 18th

There is nothing worse than a bad philosophical play and nothing so rare as a good one. Playwrights don't have the training for philosophy and philosophers don't have the talent for playwrighting. What's more, we have come to think of philosophy as synonymous with acne. Yet, if God is dead, as even *Time Magazine* has wondered, why hasn't anyone written a play about it?

Tom Stoppard has. He noticed that God's death raised serious questions that should bother even a devout atheists (and atheists are often the most devoted of religious fanatics). By eliminating God, atheism didn't just cut life short at the grave. It also implied the absence of absolute values. Godless, we are cut loose to individually decide what is or isn't "good," aren't we? Or is there some ultimate truth anyhow? The subject might seem less suited to the stage than to the insulated scholar of the beer-soaked sophmore but marvelously, Stoppard has written a unique, funny and theatrical play about it.

He has, of course, dealt with philosophy before. *Rosencrantz and Guildenstern Are Dead* (his last full length play) was

The American premiere of Tom Stoppard's Jumpers *at the Eisenhower Theater.*

by Martin Gottfried



firmly existentialist in an ingenious, if slightly collegiate way. *The Real Inspector Hound* was more of a lark. With *Jumpers,* Stoppard has returned to insignificant humans running foolishly through the void. Risking pedanticism by being specific as well as metaphorical, the play deals articulately with the alternatives facing a world bereft of God. Stoppard succeeds by being comic and delightful about the whole thing. There is no question that *Jumpers* is a major dramatic work. The nice part is that it is also fun.



Tony Award Winner, Brian Bedford as George in Jumpers *co-starring Jill Clayburgh as Dotty.*

The play has its sources. Stoppard is strongly influenced by Samuel Beckett and that influence is plain in this play's philosophical vaudeville. He has also been affected by Joe Orton in the combination of elegance, civility, wit, outrageous farce and comic-strip absurdism. Time and again one is reminded of that late, bright, wonderful British playwright by such lines as "Are you telling me that the Radical Liberal spokesman for Agriculture has been made Archbishop of Canterbury? . . . He's an agnostic!"

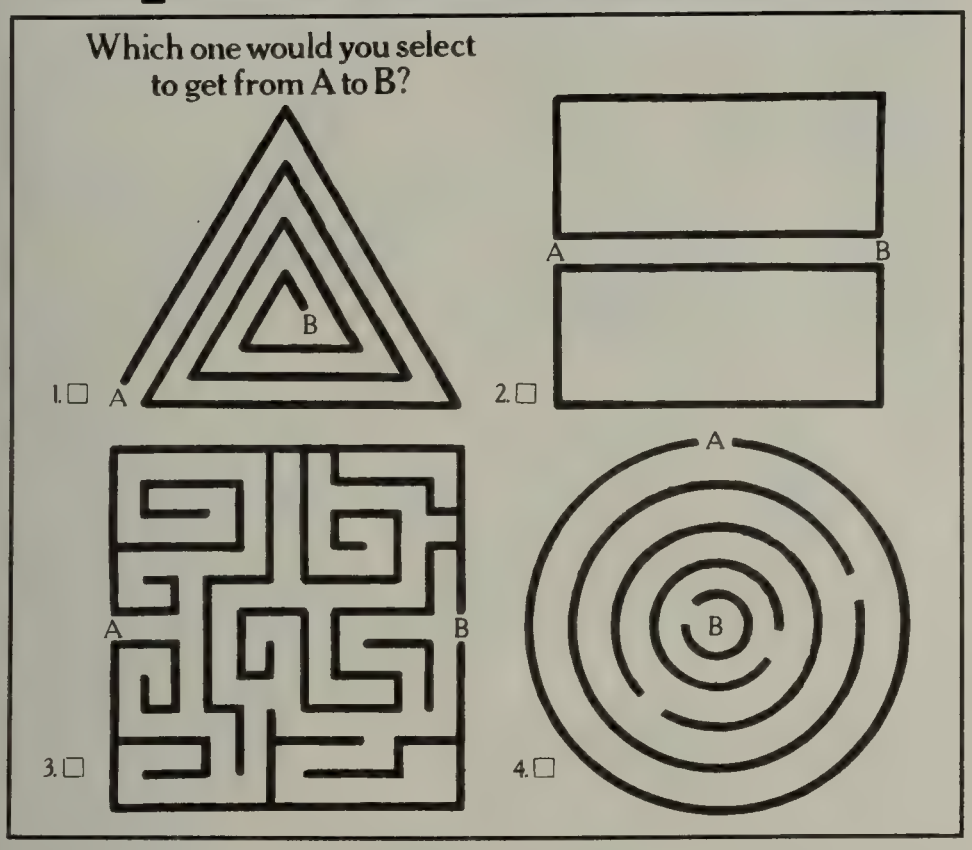
What takes it one step higher is its addition of compassion to humor and intelligence. The symposium that George is futilely preparing for throughout the play finally does take place in a dream sequence mockingly titled, "Man—Good, Bad or Indifferent?" (Agreed such satire is tired.) At first Archie (taking the dead McFee's place) talks philosophical gibberish uncomfortably similar to Beckett's speech for Lucky in *Waiting for Godot.* George, still seeking absolute values, insists that "life is better than death, love is better than hate." Then, even Archie adds a plea: "Do not despair . . . more are healthy than sick, more curable than dying. . . and even those deprived and cruelly treated nonetheless grow up . . . At the graveside the undertaker doffs his top hat and impregnates the prettiest mourner. Wham, bam, thank you Sam." The "Sam" Stoppard has Archie thank is Beckett, of course, for the paraphrase of the famous born-astride-a-grave speech in *Godot* and acknowledges with respect their different conclusions, for Stoppard is openly optimistic. This speech of Archie's is a lovely next-to-the-last for the play, perfectly followed by Dotty's bittersweet, solitary singing of "Goodbye spoony Juney moon."

So, *Jumpers* is a defense of men on tiny Earth in the space age, conceding our triviality, conceding the foolishness of our teachers and their theories; conceding the uselessness of looking for ultimate meanings and truths and yet finding a way to confront that: through laughter, gaiety, intelligence, decency and unpompous humility. Oh yes. It is also a superb piece of playwrighting.

Martin Gottfried is the drama critic for *Women's Wear Daily* and winner of the George Jean Nathan Award for Dramatic Criticism. He is the author of *A Theater Divided* and *Opening Nights.*

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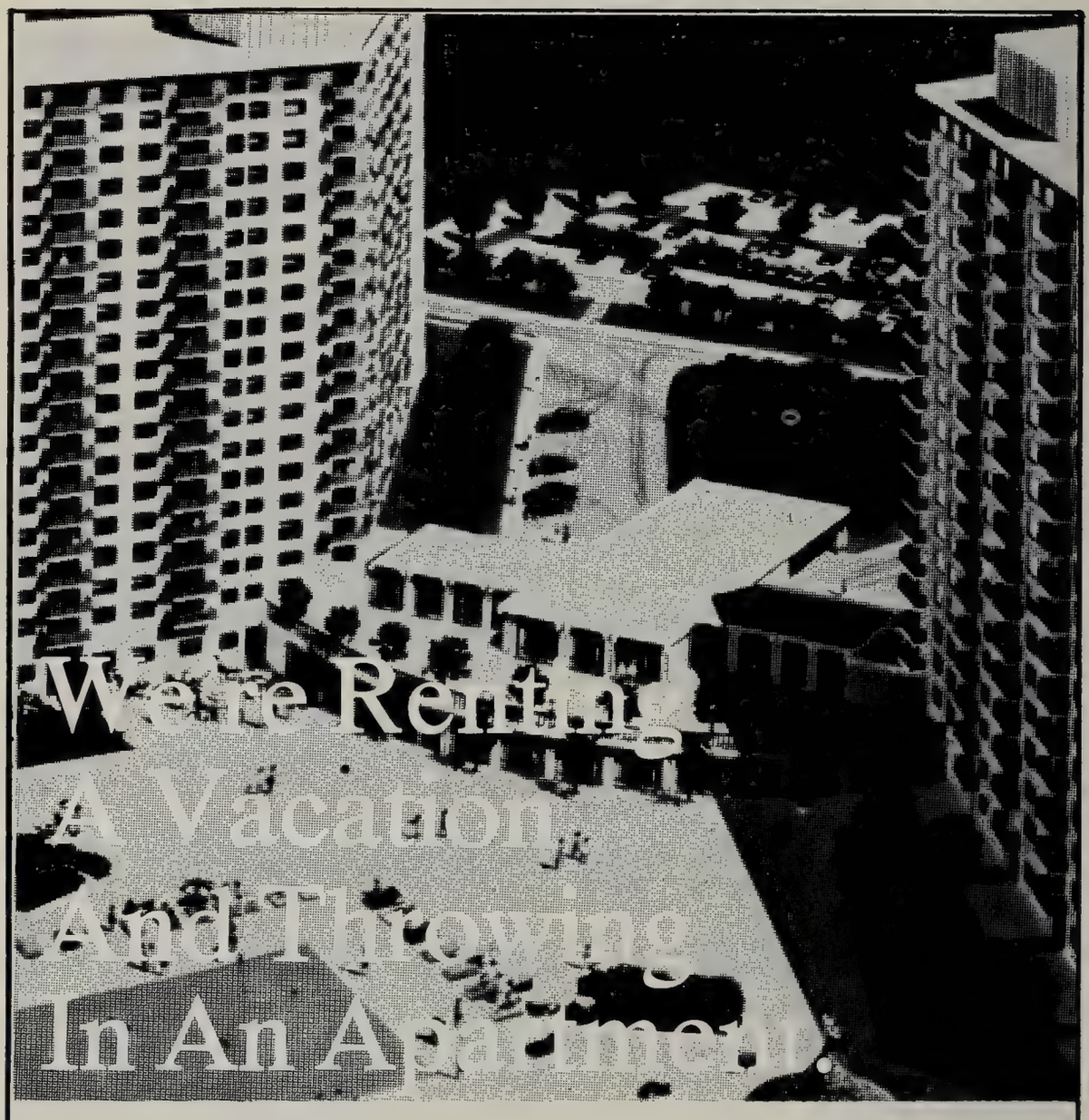
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bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kashchei, who turns decoyed travelers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kashchei with his train of grotesque and deformed subjects marching towards him in pompous procession. Kashchei attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the firebird, who causes Kashchei and his retinue to dance until they drop exhausted. The secret of Kashchei's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kashchei and his crew sway with it. At last the egg is dashed to the ground; Kashchei dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

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Meet the Artists



Seiji Ozawa, Music Director of the Boston and San Francisco Symphony Orchestras, was born in Hoten, Manchuria, in 1935. A graduate of the Toho School of Music in Tokyo, he went to Europe in 1959 and won the first prize at the International Competition of Conductors at Besancon. One of the judges, Charles Munch, invited him to Tanglewood to be a conducting student, and the following year he received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center. He became one of the New York Philharmonic's assistant conductors in 1961, and since that time he has appeared extensively with many of the world's greatest orchestras. Appointed Music Director of the Toronto Symphony beginning with the 1965-1966 season, he resigned that post after three seasons to devote himself to guest conducting. Mr. Ozawa began his inaugural season as Music Director of the San Francisco Symphony in December 1970, and this fall he became Music Director of the Boston Symphony Orchestra as well. His many recordings for the Deutsche Grammophon, RCA and Angel labels include performances by the Boston Symphony of works of Stravinsky, Orff and Berlioz.



Maurizio Pollini made his Boston Symphony Orchestra debut in November of 1970. Born in Milan thirty-one years ago, he won first prize in the Warsaw Chopin Competition when he was eighteen. This success led to appearances with the leading orchestras of Europe, including the Berlin Philharmonic, the Vienna Symphony, the Orchestre National Français, the London Symphony, the Warsaw Philharmonic, the Czech Philharmonic, the Hamburg Philharmonic, the BBC Symphony and the Bayerischer Rundfunk. He also appeared in Israel, where he performed with the Israel Philharmonic under Claudio Abbado's direction. In the United States, Maurizio Pollini has appeared with the Chicago Symphony, the Detroit Symphony, the Cincinnati Orchestra, The Cleveland Orchestra and The Philadelphia Orchestra. He has recorded for the Seraphim label and for Deutsche Grammophon.



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EASTER WEST INDIES, April 12. 14 days. 7 ports. Sagafjord.

SPRING CRUISE TO EUROPE & BRITISH ISLES, April 26. 35 days. 19 ports. Sagafjord.

NORTH CAPE & FJORDLANDS, June 1. 32 days. 12 ports. Sagafjord.

TWO CARIBBEAN CRUISES, from Port Everglades only, June 3, June 13. 10 days. 4 ports. Vistafjord.

NORTH CAPE & NORTHERN EUROPE, June 25. 42 days. 19 ports. Vistafjord.

SCANDINAVIA AND EASTERN EUROPE, Aug. 7. 30 days. 8 ports. Vistafjord.

FALL MEDITERRANEAN, Sept. 7/9*. 39 days. 15 ports. Vistafjord.

SIX CARIBBEAN CRUISES, from Port Everglades, Oct. 19-Dec. 18. 10-17 days. 5-10 ports. Vistafjord.

SOUTH SEAS-EAST INDIES-ORIENT, Jan. 7/10*. 90 days. 23 ports. Vistafjord.

FOUR CONTINENTS, Jan. 21/23*. 79 days. 29 ports. Sagafjord.

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ARGENTINA—a brass sculpture by Libero Badii and two oil paintings by Raquel Forner for the box tier of the Opera House.

AUSTRALIA—a set of seven tapestries for the South Gallery representing The Creation which were designed by John Coburn and woven at the French factory, Aubosson.

AUSTRIA—a crystal chandelier in the Opera House and additional light fixtures.

BELGIUM—mirrors for the Grand Foyer, and for the Opera House.

CANADA—the stage curtain for the Eisenhower Theater.

DENMARK—furnishings for a Center lounge.

FINLAND—chinaware for the Gallery and the Promenade restaurants.

FRANCE—two tapestries by Henri Matisse and two sculptures by Henri Laurens for the box tier lobby of the Opera House.

GERMANY—bronze panels sculptured by Jurgen Weber placed along the Entrance Plaza.

GREAT BRITAIN—a sculpture by Dame Barbara Hepworth for Concert Hall box tier.

INDIA—twenty specially designed planters for the Grand Foyer, Hall of Nations and Hall of State.

IRAN—two identical silk and wood rugs especially designed and made in Nain for the South Lounge of the Opera House.

IRELAND—Waterford crystal chandelier with four matching sconces for the South Lounge of the Opera House.

ISRAEL—artworks and complete furnishings for the Concert Hall lounge.

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JAPAN—the Opera House stage curtain.

LESOTHO—a mohair tapestry.

NORWAY—eleven crystal chandeliers for the Concert Hall.

PAKISTAN—two rugs designated for use in the lounges of the Eisenhower Theater.

PORTUGAL—ceramic tiles created by Mario Silva for planters in the South Gallery of the Roof Terrace.

SPAIN—two tapestries reproduced from original paintings by Goya for exhibition in the South Lounge of the Opera House.

SWEDEN—eighteen crystal chandeliers for the Grand Foyer.

SWITZERLAND—a sculpture by Willy Weber for the Concert Hall lobby.

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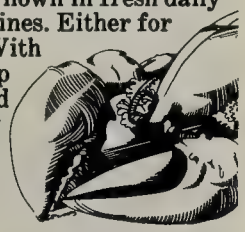
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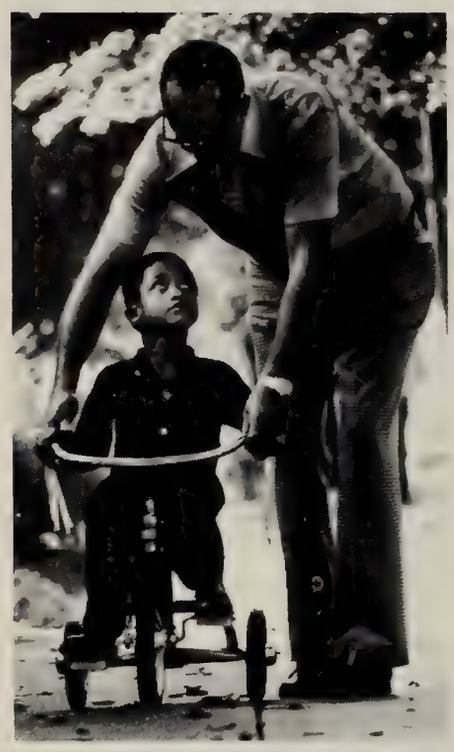
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March Performance Schedule

SUNDAY	MONDAY	TUESDAY	WEDNESDAY
OH–2:00 & 8:00 **NEW YORK CITY BALLET** CH–8:30 **ROYAL TAHITIAN DANCE COMPANY** 3	ET–7:30 Brian Bedford in **JUMPERS** by Tom Stoppard OH–8:00 **D.C. YOUTH ORCHESTRA** CH–8:30 **CATHOLIC UNIVERSITY SCHOOL OF MUSIC CHORUS & ORCHESTRA** (Berlioz, Beethoven, Byrd, Britten, Walton) 4	ET–7:30 Brian Bedford in **JUMPERS** by Tom Stoppard CH–8:30 **NATIONAL SYMPHONY ORCHESTRA** Moshe Atzmon, *conductor* (Mozart, Honegger, Mussorgsky-Ravel) 5	ET–7:30 Brian Bedford in **JUMPERS** by Tom Stoppard CH–8:30 **NATIONAL SYMPHONY ORCHESTRA** Repeat of March 5 6
OH–2:00 & 8:00 **THE NATIONAL BALLET** *Courante, Esmeralda* (new), *Jeu de Cartes* (new) CH–3:00 **RENATA TEBALDI** *soprano* CH–8:30 **CLANCY BROTHERS** 10	ET–7:30 Brian Bedford in **JUMPERS** by Tom Stoppard 11	ET–7:30 Brian Bedford in **JUMPERS** by Tom Stoppard OH–8:00 **ALVIN AILEY DANCE THEATRE** CH–8:30 **NATIONAL SYMPHONY ORCHESTRA** Rafael Fruhbeck de Burgos, *conductor* Horacio Gutierrez, *pianist* 12	CH–11:00 A.M. **NATONIAL SYMPHONY ORCHESTRA SYMPOSIUM** *admission free* ET–7:30 Brian Bedford in **JUMPERS** by Tom Stoppard OH–8:00 **ALVIN AILEY DANCE THEATRE** CH–8:30 **NATIONAL SYMPHONY ORCHESTRA** Repeat of March 12 13
OH–2:00 & 8:00 **ALVIN AILEY DANCE THEATRE** CH–3:00 **DETROIT SYMPHONY ORCHESTRA** Andre Previn, *conductor* (Ravel, Copland, Williams) 17	ET–7:30 Brian Bedford in **JUMPERS** by Tom Stoppard CH–8:30 **BOSTON SYMPHONY ORCHESTRA** Seija Ozawa, *conductor* Maurizio Pollini, *piano* (Mozart, Stravinsky) 18	ET–7:30 Brian Bedford in **JUMPERS** by Tom Stoppard OH–8:00 Jean Simmons in **A LITTLE NIGHT MUSIC** by Stephen Sondheim CH–8:30 **NATIONAL SYMPHONY ORCHESTRA** Antal Dorati, *conductor* Bruno Leonardo Gelber, *piano* (All Brahms program) 19	OH–2:00 & 8:00 Jean Simmons in **A LITTLE NIGHT MUSIC** by Stephen Sondheim ET–7:30 Brian Bedford in **JUMPERS** by Tom Stoppard CH–8:30 **NATIONAL SYMPHONY ORCHESTRA** Repeat of March 12 20
24 OH–2:00 Jean Simmons in **A LITTLE NIGHT MUSIC** CH–3:00 **ALFRED BRENDEL** *pianist* CH–3:00 **JESS THOMAS** *tenor* 31	ET–7:30 Brian Bedford in **JUMPERS** by Tom Stoppard OH–8:00 Jean Simmons in **A LITTLE NIGHT MUSIC** by Stephen Sondheim CH–8:30 **THE PHILADELPHIA ORCHESTRA** Eugene Ormandy, *conductor* Eugene Istomin, *piano* 25	ET–7:30 Brian Bedford in **JUMPERS** by Tom Stoppard OH–8:00 Jean Simmons in **A LITTLE NIGHT MUSIC** by Stephen Sondheim CH–8:30 **NATIONAL SYMPHONY ORCHESTRA** Antal Dorati, *conductor* Carole Farley, *soprano* Guillermo Sarabia, *bass* (Poulenc, Dallapiccola) 26	OH–2:00 & 8:00 Jean Simmons in **A LITTLE NIGHT MUSIC** by Stephen Sondheim ET–7:30 Brian Bedford in **JUMPERS** by Tom Stoppard CH–8:30 **NATIONAL SYMPHONY ORCHESTRA** Repeat of March 26 27

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THURSDAY	FRIDAY	SATURDAY MAT	SATURDAY EVE
Program subject to change	ET–7:30 Brian Bedford in **JUMPERS** by Tom Stoppard OH–8:00 **NEW YORK CITY BALLET** CH–8:30 **ANDRE WATTS** *pianist* 1	ET–2:00 Brian Beford in **JUMPERS** by Tom Stoppard OH–2:00 **NEW YORK CITY BALLET** CH–3:00 **MURRAY PERAHIA** *pianist* 2	ET–7:30 Brian Bedford in **JUMPERS** by Tom Stoppard OH–8:00 **NEW YORK CITY BALLET** CH–8:30 **CINCINNATI ORCHESTRA** Thomas Schippers, *conductor* Shirley Verrett, *mezzo-soprano* (Wagner, Brahms) 2
CH–1:00 **GREAT FILENE MEMORIAL ORGAN DEMONSTRATION** by Irving Lawless *admission free* ET–2:00 & 7:30 Brian Bedford in **JUMPERS** by Tom Stoppard CH–8:30 **NATIONAL SYMPHONY ORCHESTRA** Repeat of March 5 7	ET–7:30 Brian Bedford in **JUMPERS** by Tom Stoppard OH–8:00 **THE NATIONAL BALLET** *Sleeping Beauty* CH–8:30 **DENVER SYMPHONY** Brian Priestman, *conductor* (Cherubini, Bennett, Shostakovich) 8	ET–2:00 Brian Bedford in **JUMPERS** by Tom Stoppard OH–2:00 **THE NATIONAL BALLET** *Sleeping Beauty* 9	ET–7:30 Brian Bedford in **JUMPERS** by Tom Stoppard OH–8:00 **THE NATIONAL BALLET** *Sleeping Beauty* CH–8:30 **NETHERLANDS WIND ENSEMBLE** (All Mozart program) 9
CH–1:00 **ORGAN DEMONSTRATION** *admission free* ET–2:00 & 7:30 Brian Bedford in **JUMPERS** by Tom Stoppard OH–8:00 **ALVIN AILEY DANCE THEATRE** CH–8:30 **NATIONAL SYMPHONY ORCHESTRA** Repeat of March 12 14	ET–7:30 Brian Bedford in **JUMPERS** by Tom Stoppard OH–8:00 **ALVIN AILEY DANCE THEATRE** CH–8:30 **PETER NERO** *pianist with combo* 15	ET–2:00 Brian Bedford in **JUMPERS** by Tom Stoppard CH–3:00 **GUARNERI STRING QUARTET** William Masselos, *piano* (Schumann, Brahms, Shostokovitch) 16	ET–7:30 Brian Bedford in **JUMPERS** by Tom Stoppard OH–8:00 **ALVIN AILEY DANCE THEATRE** CH–8:30 **CARLOS MONTOYA** *flamenco guitarist* 16
ET–2:00 & 7:30 Brian Bedford in **JUMPERS** by Tom Stoppard OH–8:00 Jean Simmons in **A LITTLE NIGHT MUSIC** by Stephen Sondheim CH–8:30 **NATIONAL SYMPHONY ORCHESTRA** Repeat of March 19 21	ET–7:30 Brian Bedford in **JUMPERS** by Tom Stoppard OH–8:00 Jean Simmons in **A LITTLE NIGHT MUSIC** by Stephen Sondheim CH–8:30 **ORATORIO SOCIETY OF WASHINGTON** Robert Shafer, *conductor* (Handel) 22	ET–2:00 Brian Bedford in **JUMPERS** by Tom Stoppard OH–2:00 Jean Simmons in **A LITTLE NIGHT MUSIC** by Stephen Sondheim 23	ET–7:30 Brian Bedford in **JUMPERS** by Tom Stoppard OH–8:00 Jean Simmons in **A LITTLE NIGHT MUSIC** by Stephen Sondheim 23
CH–1:00 **ORGAN DEMONSTRATION** *admission free* ET–2:00 & 7:30 Brian Bedford in **JUMPERS** by Tom Stoppard OH–8:00 Jean Simmons in **A LITTLE NIGHT MUSIC** by Stephen Sondheim CH–8:30 **NATIONAL SYMPHONY ORCHESTRA** Repeat of March 26 28	ET–7:30 Brian Bedford in **JUMPERS** by Tom Stoppard OH–8:00 Jean Simmons in **A LITTLE NIGHT MUSIC** by Stephen Sondheim CH–8:30 **CLEO LAINE AND JOHN DANKWORTH** 29	ET–2:00 Brian Bedford in **JUMPERS** by Tom Stoppard OH–2:00 Jean Simmons in **A LITTLE NIGHT MUSIC** by Stephen Sondheim 30	ET–7:30 Brian Bedford in **JUMPERS** by Tom Stoppard OH–8:00 Jean Simmons in **A LITTLE NIGHT MUSIC** by Stephen Sondheim CH–8:30 **FESTA BRAZIL** *folk dance company* 30



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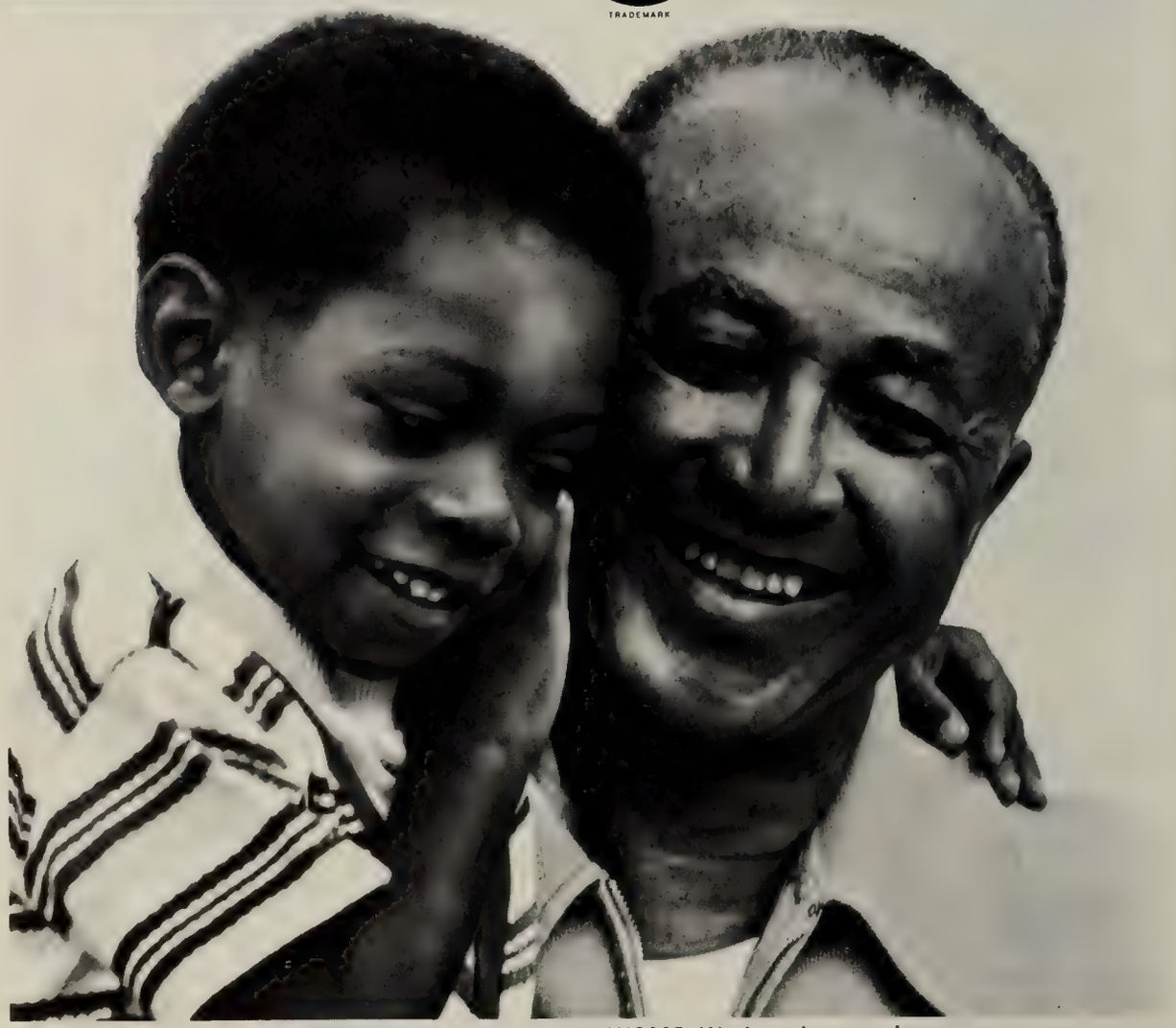
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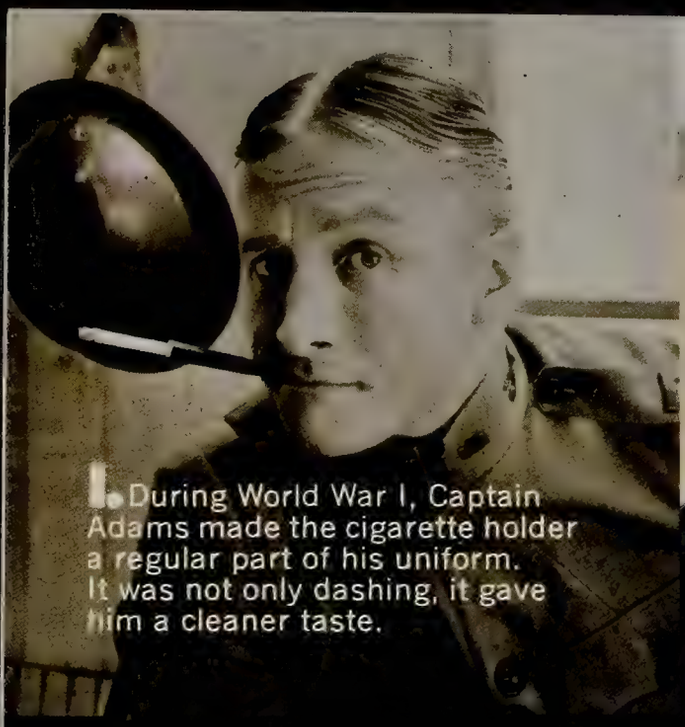
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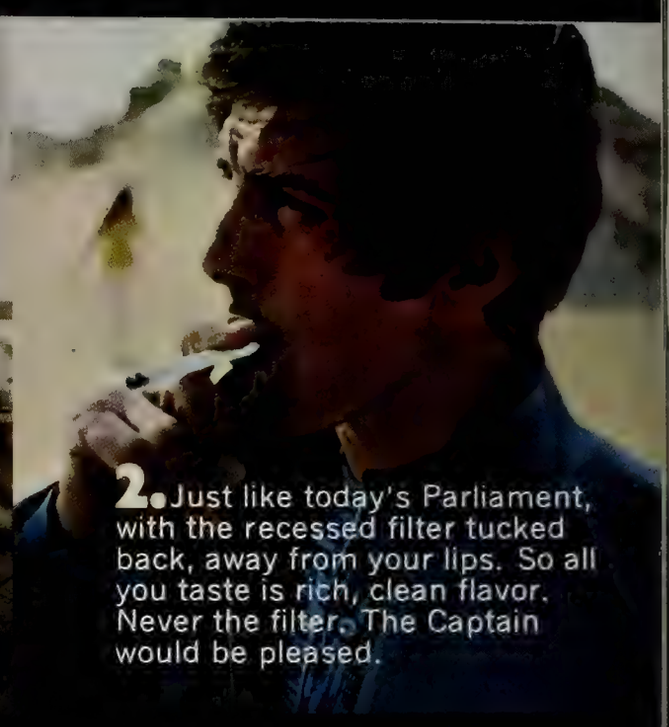
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Allegro assai

Soloist: MAURIZIO POLLINI

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Charles Munch chair
Jerome Rosen
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy

second violins

Clarence Knudson
Fahnestock chair
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Marylou Speaker
Darlene Gray
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky

violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
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Vincent Mauricci
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Robert Barnes
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Doriot Anthony Dwyer
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Paul Fried

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André Come
Rolf Smedvig
Gerard Goguen

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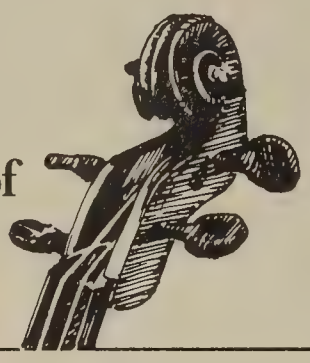
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AROUND THE PLAZA

With both resident companies performing throughout the month, March will provide some of the most diversified and unusual opera repertory this city has been offered in years. At the Metropolitan, two works (by master composers) not produced prior to this season by a major company in New York, will be heard on successive days: Verdi's *I vespri siciliana* and Berlioz' *Les Troyens*. During the week of March 11, there will be two performances of each, preceded and followed by Wagner's *Götterdämmerung*. Concurrently, the New York City Opera will be offering its first staged production of Cherubini's *Medea*, in a rotating sequence with Donizetti's *Anna Bolena*, Strauss's *Ariadne auf Naxos* and Bellini's *I Puritani*. Recital and orchestra activity will include appearances by Andre Watts at the beginning and end of the month in Fisher Hall, visits by the National Symphony Orchestra of Washington, The Philadelphia Orchestra and the Boston Symphony as well as on-going repertory from the New York Philharmonic.

Alice Tully Hall Chamber music has a dominant place in the events of March, beginning with concerts on the first and third in which pianist Rudolf Serkin will make rare appearances in his role of master chamber music partner to the Guarneri Quartet in works of Schubert and Schumann. Also Serkin-related is the concert of "Music from Marlboro" (the summer enterprise in Vermont is under his direction), in which the Bruckner Quintet will be heard. In addition to other programs in The Chamber Music Society of Lincoln Center's series, March will include vocal chamber music from the Sine Nomine Singers (March 23), the Bach Aria Group (March 20) and an ensemble conducted by Thomas Dunn (*St. John's Passion* of Bach on March 4); in addition, the inimitable Bobby Short (March 17 and 31). Recitalists begin with Flavio Varani, piano, on March 6, and include harpist Nicanor Zabaleta on March 9, Janis V. Klavins, bass-baritone, on March 10, Bruce Hungerford in a program of four Beethoven piano sonatas on March 19, Rose Battle English, soprano, on March 24, and guitarists Rey de la Torre on the evening of the same day and Jean-Pierre Jumez on March 28.

Avery Fisher Hall In addition to the events itemized above, March will offer the first appearances as recitalists in this large hall of Luciano Pavarotti (March 29) and Beverly Sills (March 31), and the reappearance of that other great "vocalist" Anna Russell on March 10. The Brahms B-flat Piano Concerto will be heard twice during the month: on March 18 with Rudolf Serkin as soloist with The Philadelphia Orchestra under the direction of Eugene Ormandy, and on March 24 with Bruno Leonardo Gelber as collaborator with the National Symphony and Antal Dorati. Guest conductors of the New York Philharmonic during the month are Andrew Davis for the programs of March 7-12, in which pianist Murray Perahia is the soloist, and March 14-16, in which the Orchestra's principal cellist, Lorne Munroe, is the soloist; and Erich Leinsdorf during the last two weeks of the month, assisted by Stanley Drucker, the Philharmonic's principal clarinetist, in the first program and pianist Alicia De Larrocha in the second.

Juilliard Theater A totally new cast of young professionals will appear in the performances of *La Bohème* on March 1, 2 and 3, which will bring the production by the American Opera Center which attracted much favorable comment when it was introduced several years ago. James Conlon conducts.

Metropolitan Opera House Beyond the special happenings noted above, the March schedule provides a restoration of Eugene Berman's production of Mozart's *Don Giovanni*, additional viewings of Franco Zeffirelli's staging of Verdi's *Otello*, and the O'Hearn-Merrill version of Strauss's *Der Rosenkavalier*. The first *Don Giovanni* on March 28, to be conducted by James Levine with a cast including Leontyne Price, is a Guild benefit.

Vivian Beaumont Theater Previews begin on March 21 of the fourth selection in Joseph Papp's New York Shakespeare Festival at Lincoln Center: August Strindberg's *Dance of Death,* with Robert Shaw and Zoe Caldwell in the principal roles in the production directed by A.J. Antoon. The scheduled opening is April 4. In the Mitzi E. Newhouse Theater, Shakespeare's *The Tempest* continues to be the attraction.

New York State Theater Two revivals of past favorites in the repertory of the New York City Opera companies will vary the repertory already distinguished by the new productions identified above. They are Gian-Carlo Menotti's *The Consul*, on March 27, and the Gilbert and Sullivan *Mikado* on March 17.

New York Public Library Musical attractions in the Auditorium include recitals by pianists Ian Shapinsky (March 1), Bella Shumiatcher (March 8), George Kehler (March 15), Judith Felton (March 21) and Margaret Strahl (March 28). Joy in Singing convenes on March 6 and 20, and Rosalyn Tureck will conduct programs of the International Bach Society on March 18 and 25.

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"Pink Tulip"—an oil on canvas (77" square) by Lowell Nesbitt, one of several paintings by leading contemporary artists included in the FTD Commemorative Art Collection, "Each In His Own Way."



PHOTO BY SUSANNE FAULKNER STEVENS

A young girl hides behind Easter lilies.

FLOWER TIME AT LINCOLN CENTER

Sixteen massive paintings, never before shown in New York City, that use flowers as subject material will highlight the thousands of live flowers on display during "Flower Time at Lincoln Center" in Avery Fisher Hall, April 2-7. The annual display of blooming plants, covering the entire Plaza level of the concert hall, is open to the public free of charge. "Flower Time at Lincoln Center" is presented by the New York Parks Flower Show, Inc. in association with Lincoln Center and sponsored by Florists' Transworld Delivery (FTD).

The FTD Commemorative Art Collection, which is entitled "Each In His Own Way," is a growing collection of paintings and sculpture created by leading contemporary artists who have expressed themselves in themes involving flowers. The collection now consists of 16 works by Janet Alling, Massimo Asnaghi, John Clem Clarke, Ralph Goings, Alain Jacquet, Howard Kanovitz, Alex Katz, Ellen Lanyon, Malcolm Morley, Lowell Nesbitt, Ed Paschke, Joseph Raffael, Martial Raysse, Paul Van Hoeydonck, Andy Warhol and Tom Wesselmann.

This year the display will feature thousands of blooming spring flowers as well as cacti, bromelias, African violets, bonsai and exotic plants from the tropics. The show will emphasize both city and suburban gardens, demonstrate indoor plant growing in natural and artificial light and offer a series of educational lectures by guest speakers. Several gardens have been created just for the exhibit and many plants will be on sale during the week. "Flower Time" hours are Tuesday, April 2, 11:00 A.M.-11:30 P.M.; Wednesday, April 3 through Palm Sunday, April 7, 10:00 A.M.-11:30 P.M.

The New York Parks Flower Show, Inc. is a non-profit organization that brings the aesthetic importance of living plants to people in the New York area. It is supported by the contributions of many business concerns and individuals.

This year, "Flower Time at Lincoln Center" includes exhibits by:

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Brooklyn Botanical Garden
Cactus Society
City Garden Clubs
Garden Club of America
Holland Bulb Exporters Association
Ikebana
Staff of Lincoln Center
New York Botanic Garden
New York City Department of Parks, Recreation and Cultural Affairs
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EASTER WEST INDIES, April 12. 14 days. 7 ports. Sagafjord.
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NORTH CAPE & FJORDLANDS, June 1. 32 days. 12 ports. Sagafjord.
TWO CARIBBEAN CRUISES, from Port Everglades only, June 3, June 13. 10 days. 4 ports. Vistafjord.
NORTH CAPE & NORTHERN EUROPE, June 25. 42 days. 19 ports. Vistafjord.
SCANDINAVIA AND EASTERN EUROPE, Aug. 7. 30 days. 8 ports. Vistafjord.
FALL MEDITERRANEAN, Sept. 7/9*. 39 days. 15 ports. Vistafjord.
SIX CARIBBEAN CRUISES, from Port Everglades, Oct. 19-Dec. 18. 10-17 days. 5-10 ports. Vistafjord.
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Harold Lawrence, Manager of the New York Philharmonic Orchestra, and Pierre Boulez (left) its Music Director.

PHOTO BY MARY LAWRENCE

New Yorker from Britain

When Harold Lawrence agreed to undertake the position of Manager of the New York Philharmonic on September 3, 1973, he brought with him some 30 years experience in the music field. He replaced Mrs. Helen M. Thompson, who retired from the position at the retirement age of 65.

Prior to joining the New York Philharmonic, Lawrence had been General Manager of the London Symphony Orchestra since 1968. Assuming managerial responsibility of the New York Philharmonic seemed like a logical course of action for the 50-year-old native New Yorker. Looking back over those first few difficult months of adjustment, his brow furrowed, and his face revealed a faint hint of a smile. "Apart from Mr. Boulez," said Lawrence, "no conductor who was scheduled to appear with the Philharmonic since the settlement of the labor dispute actually has appeared. The first week after the settlement, Daniel Barenboim canceled due to illness in his family. He was replaced by Georg Semkow. The second week's concerts were to be conducted by Riccardo Muti. He canceled because of bronchitis. Erich Leinsdorf agreed to step in for Muti for the first week. For the second week we obtained the services of Leonard Slatkin, Associate Conductor of the St. Louis Symphony. Next, Thomas Schippers was to conduct a week's subscriptions series plus a tour in Florida. He also withdrew, to complete his recovery from surgery and Leinsdorf, aided by Morton Gould, came to our aid again." Lawrence sighed; "finally, Mr. Boulez returned from Paris to take us into the body of the season."

Lawrence recalled that when he came to London in 1967 to begin his new job as General Manager of the London Symphony Orchestra, conditions there were also far from ideal. It was a rainy day when he arrived and it was just a month after the 1967 devaluation. "The atmosphere in London was absolutely dismal," he said. "An immigration official sarcastically asked me how long I expected to visit London. I told him that I would be staying three years. He paused and looked up at me and said: 'You must be kidding.' It was a gloomy beginning for what turned out to be some of the most exciting years of my life."

Lawrence's musical training began while still in his teens, studying the piano. While pursuing a degree from City College in New York City, he studied piano and composition in New York and then in Paris. Prior to the Second World War he taught composition and piano. After completing his service in the army, he sold records over-the-counter at the now defunct Gramophone Shop, which specialized in imported records. From there he was to work his way up in the music business. He referred to his over-the-counter experience selling discs as his "baptismal fire into the record business." "At the quiet Park Avenue shop," he reminisced, "I listened to practically every record on the shelves."

Before joining Mercury Records as Music Director in 1956, he was Director of Recorded Music for radio station WQXR for six-and-a-half years. "As Music Director of Mercury Records, my job kept on changing from year to year," he said. Five years after he joined Mercury it became part of the Philips group (now part of Phonogram Inc.). Subsequently he was promoted to the position of Artistic and Administrative Director of the classical division of Mercury and Philips Records. In that position he recorded extensively all over America, and later began to produce recordings in London for them. During his stay with Mercury/Philips, he worked with some of the outstanding artists of the day. It also afforded him the opportunity to travel and record at the same time. "I did a lot of work on the continent," he said. "I was part of the

continued on page 28

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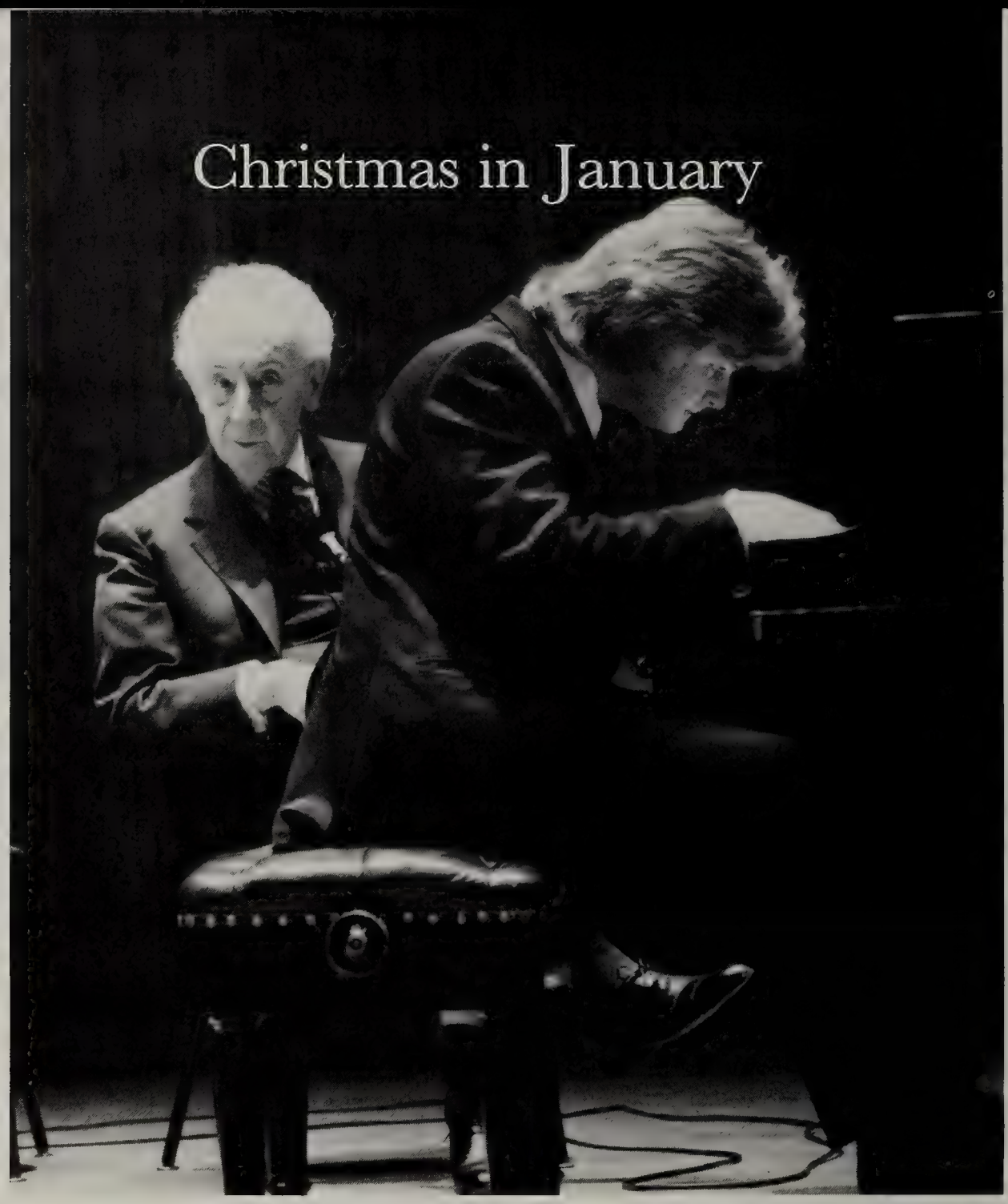
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TOMORROW.

Christmas in January



Artur Rubinstein listening to Thomas Roberson (19) perform the B-minor Scherzo of Chopin

Artur Rubinstein spent the last two weeks of January in a manner typical of the man and the places: Avery Fisher Hall, Carnegie Hall and Alice Tully Hall. He performed twice before capacity audiences in the larger halls; then he visited the smaller one on behalf of the American Music Scholarship Association. In between, on January 28, he observed his 87th birthday.

Each of the recitals added something irreplaceable to the memory of those who were present. But, this has been going on almost longer than mentionable (when Mr. Rubinstein made his first Carnegie Hall appearance as a young man before 1910, 57th Street was way uptown). But the Tully Hall appearance was something special, even by his own standards.

He arrived a good 15 minutes before the starting time of 3 P.M. This might have struck some as an excess of punctuality; but it had its own calculated purpose. He spent the next 15 minutes, and ten more as well, chatting with the young trio of winners in the 1973 National Piano Competition, relieving them of their awe of the world celebrity, putting them, as much as he could, at their ease. When he took his place on the stage, it was not at some remote, pontifical point. He sat at the bass end of the keyboard, participating actively in each of the Chopin selections: counseled, suggested and finally, when the urge had become too strong to resist, sat down at the keyboard and made his points manually and musically, as well as verbally.

Rather than being a schoolroom session in the do's and don'ts of playing the first six preludes of Opus 28 (by Ae Eee Kim, age 18, a student of Mrs. Ruth Slenczynska at the University of Southern Illinois), or the B-minor Scherzo (by Thomas Roberson, age 19, of Shorter College in Rome, Georgia, whose teacher is Mrs. Elizabeth Buday), or the F-minor Ballade (by Dean Kramer, age 20, who studies at the University of Texas in Austin with John Perry), it was more like an at-home with a master who had invited them in for an hour.

Not that it was all praise and compliments. Mr. Rubinstein found something good to say of each performer's effort; but when something didn't go so well, he queried: "That wasn't so good, was it?" And he proceeded to explain, with humor and to the point, how it could be improved. And while his remarks were directed at the young pianists, the audience was not forgotten. When one aroused a burst of applause, and didn't know quite how to respond, Mr. Rubinstein urged: "Stand up and bow—we all love applause, no matter what our age is."

Unlike most other audition procedures, the American Music Scholarship's does not address itself to those with a high level of conservatory gloss, but to performers on the college level. Each of those heard in Tully Hall had received a cash award as well as a scholarship incentive; but January 30, 1974, brought these three something more. Anybody can win a prize; but it was like Christmas in January to have the extra reward of an encouraging word, a warming smile and a shrewd word of counsel from "Mr. Rubinstein."

I.K.



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PHOTOS BY E. FRED SHER



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FOR THE LIFE OF THE ARTS IN NEW YORK STATE. . . .

A financial crisis threatens the very existence of our arts institutions. In his current budget, Governor Malcolm Wilson has provided the leadership to meet this crisis. He has doubled last year's appropriation for the New York State Council on the Arts to $30.5 million. In order for this proposed budget to be passed into law, it will be necessary for all of us who care for the arts to work for its passage.

Specifically, what is required is legislation which will extend the responsibility of the New York State Council on the Arts to provide general support to our arts organizations at a level related to their needs, provided they meet high standards in quality and management, in the size and continuity of audiences, in the extent of private support from the community and in the public service they perform.

This constitutes a new method of aiding the arts in that *general support* funds are being requested at a level *relative to our needs.* In the past almost all state funds were earmarked for special project assistance, rather than general support.

It is urgent, therefore, that all concerned citizens do their utmost to assure passage of Governor Wilson's proposed legislation. We suggest you write your Assemblyman and State Senator *now*, and in addition, the following two members of the New York State Senate and Assembly:

The Honorable Warren M. Anderson
Majority Leader
New York State Senate
Albany, New York 12224

The Honorable Perry B. Duryea, Jr.
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COLIN DAVIS and MICHAEL TILSON THOMAS, *Principal Guest Conductors*

Wednesday Evening, March 20, 1974, at 8:30
Friday Evening, March 22, 1974, at 8:30

Seiji Ozawa, *Conductor*

MOZART **Piano Concerto in A major, K. 488**
Allegro
Adagio
Allegro assai
MAURIZIO POLLINI

INTERMISSION

STRAVINSKY **"The Firebird" (Complete Ballet Music)**
Introduction
Scene I:
Kashchei's Enchanted Garden
Appearance of the Firebird Pursued by Ivan Tsarevich
Dance of the Firebird
Ivan Tsarevich Captures the Firebird
Supplication of the Firebird
Appearance of Thirteen Enchanted Princesses
The Princesses' Game with the Golden Apples (Scherzo)
Sudden Appearance of Ivan Tsarevich
The Princesses' Khorovod (Round Dance)
Daybreak
Magic Carillon; Appearance of Kashchei's Guardian Monsters; Capture of Ivan Tsarevich
Arrival of Kashchei the Immortal; His Dialogue with Ivan Tsarevich; Intercession of the Princesses
Appearance of the Firebird
Dance of Kashchei's Retinue under the Firebird's Spell
Infernal Dance of all Kashchei's Subjects
Lullaby (Firebird)
Kashchei's Death

Scene II:
Disappearance of the Palace and Dissolution of Kashchei's Enchantments; Animation of the Petrified Warriors;
General Thanksgiving

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NOTES ON THE PROGRAM BY JOHN N. BURK

Piano Concerto in A major, K. 488

WOLFGANG AMADEUS MOZART
(1756-1791)

A glance at Mozart's activities in the winter of 1785-86 will show to what efforts he was put to budget his small household and his pleasures. In the first place, he had just ventured upon his most cherished project—*The Marriage of Figaro.* The father wrote to Marianne on November 2 that her brother was "up to his ears" in *Figaro*—he had shifted all of his pupils to afternoon hours in order to have his mornings free for uninterrupted progress on his opera. Meanwhile, he had much else to do. There was *Der Schauspieldirector,* the one-act opera-travesty, which he must compose for a performance at Schönbrunn on February 7. There was a performance of *Idomeneo* in March, which he supervised for Prince Augsperg, writing two new numbers. Then there were innumerable concerts, for some of which he must write new works. In addition to the three pianoforte concertos, the composition of other instrumental music had kept the inexhaustible Mozart from finishing his musical setting of Beaumarchais. He put his last touches to the score of *Figaro* just before its performance on May 11, 1786.

Still, this profusion of music represents but a part of his activities during the six months in question. The scores as such usually brought him no income, which had to be derived from their performance at an endless round of concerts. Besides the public performances, there was a considerable vogue for private concerts in the houses of the Viennese nobility. A wealthy patron of the arts would be proud to entertain his friends with music-making by the celebrated Mozart, and, let us hope, rewarded him well for his services.

The A-major Concerto was finished on March 2, 1786, and is the second of the three composed for the Lenten concerts of that year. An illuminating study of the Concerto is to be found in Alfred Einstein's *Mozart, His Character and His Work,* a part of which is here quoted:

> In the A-major Concerto Mozart again succeeded in meeting his public halfway without sacrificing anything of his own individuality. He never wrote another first movement so simple in its structure, so "normal" in its thematic relations between tutti and solo, or so clear in its thematic invention, even where it makes excursions into the realm of counterpoint, or contains rhythmic peculiarities. The key of A major is for Mozart the key of many colors. It has the transparency of a stained-glass window. There are relations between the first movement of this Concerto and the Clarinet Quintet. Not without reason are there no trumpets and timpani. But there are also darker shadings and concealed intensities, which the listener interested only in pleasant entertainment misses altogether. Already in this movement there is a threatening touch of F-sharp minor, and the whole *Andante* is in that key, which Mozart otherwise avoided. The latter movement is short, but it contains the soul of the work. . . . The *Presto* seems to introduce a breath of fresh air and a ray of sunlight into a dark and musty room. The gaiety of this uninterrupted stream of melody and rhythm is irresistible.

"The Firebird" (Complete Ballet Music)

IGOR STRAVINSKY
(1882-1971)

Stravinsky tells in his memoirs how he was drawn into the circle of which Diaghilev was the center and dynamo. Diaghilev had sensed at once the promise of the composer of the *Scherzo fantastique* and the *Feu d'artifice* which he had heard at a Siloti concert in the winter of 1909.

In the process of forming a ballet company he ordered from the young man orchestrations of piano music by Chopin and Grieg. Stravinsky duly provided these and continued to work on his opera *Le Rossignol,* which he had begun under the eye of his master, Rimsky-Korsakov, who had died in June 1908. It was at this point that Diaghilev handed to him the commission for *L'Oiseau de feu.*
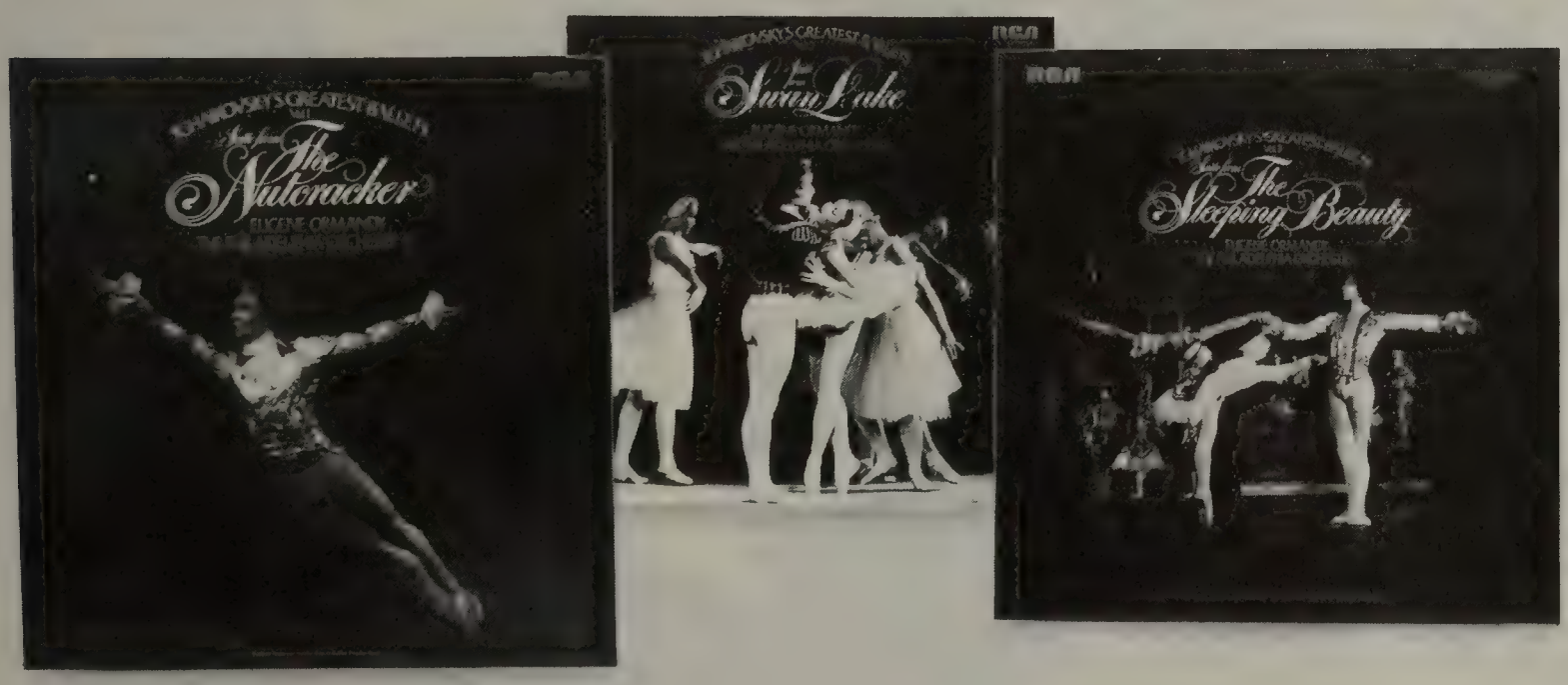
Stravinsky went to Paris for the first performance, where, he tells us in his memoirs, he made his first acquaintance with that city. His ballet which, needless to say, excited Paris as resplendently new music superbly produced, was an ideal introduction.

Fokine's scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevich, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples and dancing. Fascinated by them he finally discloses himself. They tell him that the castle belongs to the terrible Kashchei, who turns decoyed travelers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kashchei with his train of grotesque and deformed subjects marching towards him in pompous procession. Kashchei attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the firebird, who causes Kashchei and his retinue to dance until they drop exhausted. The secret of Kashchei's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kashchei and his crew sway with it. At last the egg is dashed to the ground; Kashchei dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

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MEET THE ARTISTS



Seiji Ozawa, Music Director of the Boston and San Francisco Symphony Orchestras, was born in Hoten, Manchuria, in 1935. A graduate of the Toho School of Music in Tokyo, he went to Europe in 1959 and won the first prize at the International Competition of Conductors at Besançon. One of the judges, Charles Munch, invited him to Tanglewood to be a conducting student, and the following year he received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center. He became one of the New York Philharmonic's assistant conductors in 1961, and since that time he has appeared extensively with many of the world's greatest orchestras. Appointed Music Director of the Toronto Symphony beginning with the 1965-1966 season, he resigned that post after three seasons to devote himself to guest conducting. Mr. Ozawa began his inaugural season as Music Director of the San Francisco Symphony in December, 1970, and this fall he became Music Director of the Boston Symphony Orchestra as well. His many recordings for the Deutsche Grammophon, RCA and Angel labels include performances by the Boston Symphony of works of Stravinsky, Orff and Berlioz.



Maurizio Pollini made his Boston Symphony debut in November of 1970. Born in Milan 31 years ago, he won first prize in the Warsaw Chopin Competition when he was 18. This led to appearances with the leading orchestras of Europe, including the Berlin Philharmonic, the Vienna Symphony, the Orchestre National Français, the London Symphony, the Warsaw Philharmonic, the Czech Philharmonic, the Hamburg Philharmonic, the BBC Symphony and the Bayerischer Rundfunk. He also appeared in Israel, where he performed with the Israel Philharmonic under Claudio Abbado's direction. In the United States, Pollini has appeared with the Chicago Symphony, the Detroit Symphony, the Cincinnati Symphony, The Cleveland Orchestra and The Philadelphia Orchestra. He has recorded for the Seraphim label and for Deutsche Grammophon.

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JOSEPH SILVERSTEIN *Assistant Conductor*

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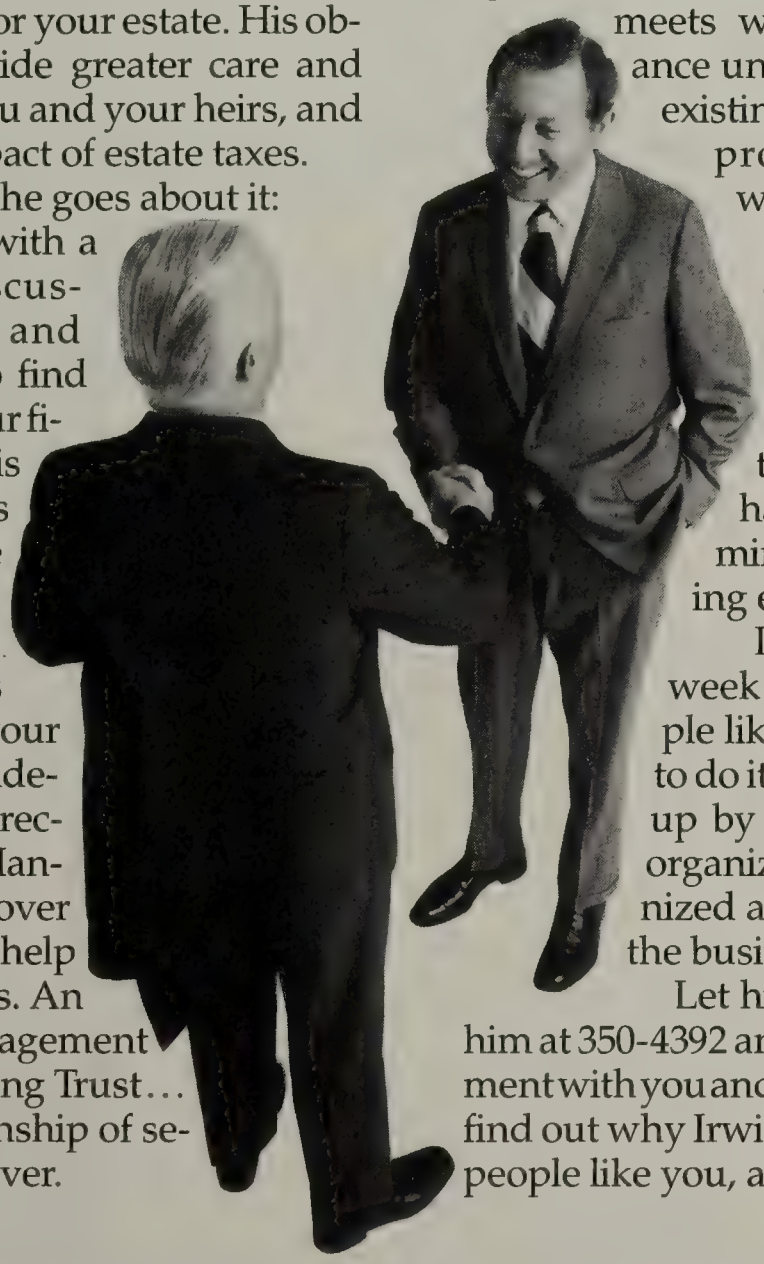
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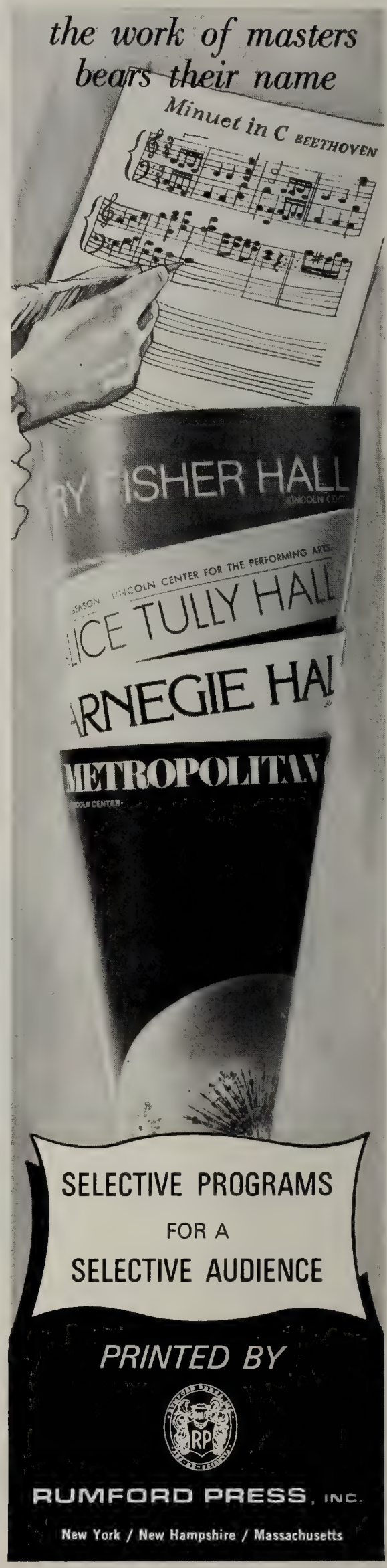
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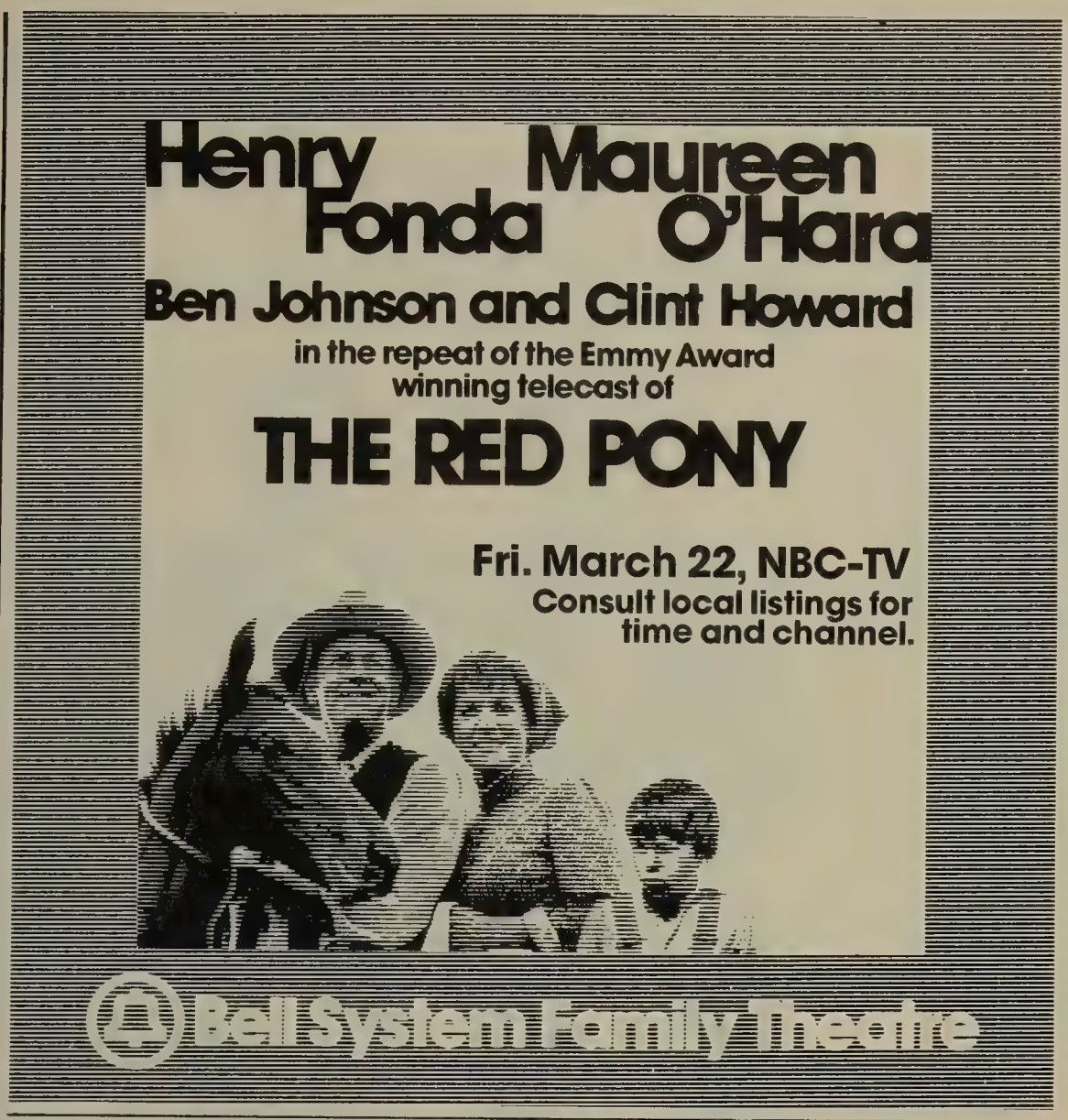
Canajoharie Comes to Albany

The Executive Mansion in Albany has several new tenants—Governor and Mrs. Wilson and 72 paintings by 18th and 19th-century artists, on loan from the Canajoharie Library and Gallery. The departure of Governor Rockefeller and his extensive modern art collection bared the walls of the hundred-year-old official home of New York's governors. Hence, the request by Governor and Mrs. Wilson to the New York State Council on the Arts for "instant replacement" in the form of a changing series of exhibitions drawn from various New York State galleries and museums. If this first display, which opened formally on February 12th, is a forecast of future ones, New Yorkers should be flocking to Albany.

The Canajoharie Library boasts one of the largest collections of Winslow Homer works in the nation and eleven of these are now hanging in the Main Reception Hall of the Mansion. There are portraits by Gilbert Stuart, John Singleton Copley, Thomas Eakins, Mary Cassatt and Robert Henri and scenes by Maurice Prendergast, John H. Twachtman, Andrew Wyeth, Edward Hopper, George Luks and Charles Burchfield on view in the dining room and the various reception rooms and foyers. Georgia O'Keefe is represented by her "Pond Lilies," and Grandma Moses by an oil entitled, "I'll Mail the Letter."

Taxes aside, New Yorkers have a lot to be pleased with about their state—not the least of which are governors who appreciate the arts.

ELAINE B. STEINER



Commissions for Composers, Librettists and Translators

The National Endowment for the Arts has established a new program for individual fellowship grants to encourage creative work by composers, librettists and translators. A total of $407,276 has been allocated to 127 individuals. Applicants for the program during fiscal 1975 are urged to submit requests by April 1, 1974 to the Office of Music Programs, National Endowment for the Arts, Washington, D.C. 20506.

Grants include the following:

Composer	Subject	Amount
Leonard Kastle	To complete copying, etc. of opera	$ 2,500
Vladimir A. Ussachevsky	To compose various works for orchestra and electronic tape	$ 7,500
George T. Walker	To compose a concerto for piano	$ 5,000
Ben B. Weber	Vocal setting of Rilke's *Words for the Last Day*	$ 6,000
Charles P. Wuorinen	Piano concerto with electronic elements and symphony orchestra	$ 3,500
George Rochberg	To complete one work and compose another	$10,000
Phillip G. Rhodes	A symphonic work using the McLain Family Bluegrass Band folk music	$ 5,000
Donald Lybbert	To complete an opera on *The Scarlet Letter*	$ 5,000
Robert E. Helps	To write a Symphony No. 2, with text by James Purdy	$ 5,000
Vivian Fine	Two works, including a chamber opera on *Finnegan's Wake*	$ 8,000

Among those given grants for creating or translating texts are Ruth and Thomas Martin (translation of Korngold's *Die Tote Stadt,* $2,500), Arnold Sundgaard (original libretto for chamber opera, $4,000), Gustavo A. Motta, Jr. (translation of Massenet's *Manon,* $2,000), John M. Lynch (libretto for a chamber opera, $2,500) and Philip L. Devin, Jr. (libretto for an opera on Aztec themes, $2,500). In another category, applicants have been awarded grants not to exceed $2,500 for career assistance, such as research, travel, purchase of scores for study, preparation of excerpts from reviews, etc.

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Robert Sherman's "The Listening Room", 10:05AM — Noon weekdays on WQXR.

Robert Sherman knows exactly how to get the most sparkling conversation (and sometimes controversy) out of people who usually express themselves by means other than mere words: exciting young musical talents as well as world-renowned members of the music world.

Through Bob's skill at conversation and frequent live on-air concerts, musical personalities paint living portraits of themselves for WQXR listeners every day.

Duncan Pirnie's "Montage", 3:05 — 7PM weekdays on WQXR.

In the afternoon, you'll enjoy Duncan Pirnie's running commentary because his sharp wit keeps it so far from run-of-the-mill. From 3:05 on, he presides over a "Montage" of symphonies, concerts, and arias, the lighter classics of "Cocktail Time" (5PM) and the 6 to 7PM news and information features. With his warm, funny, often irreverent (but never irrelevant) comments, he makes listening to WQXR like listening to a concert with a friend.

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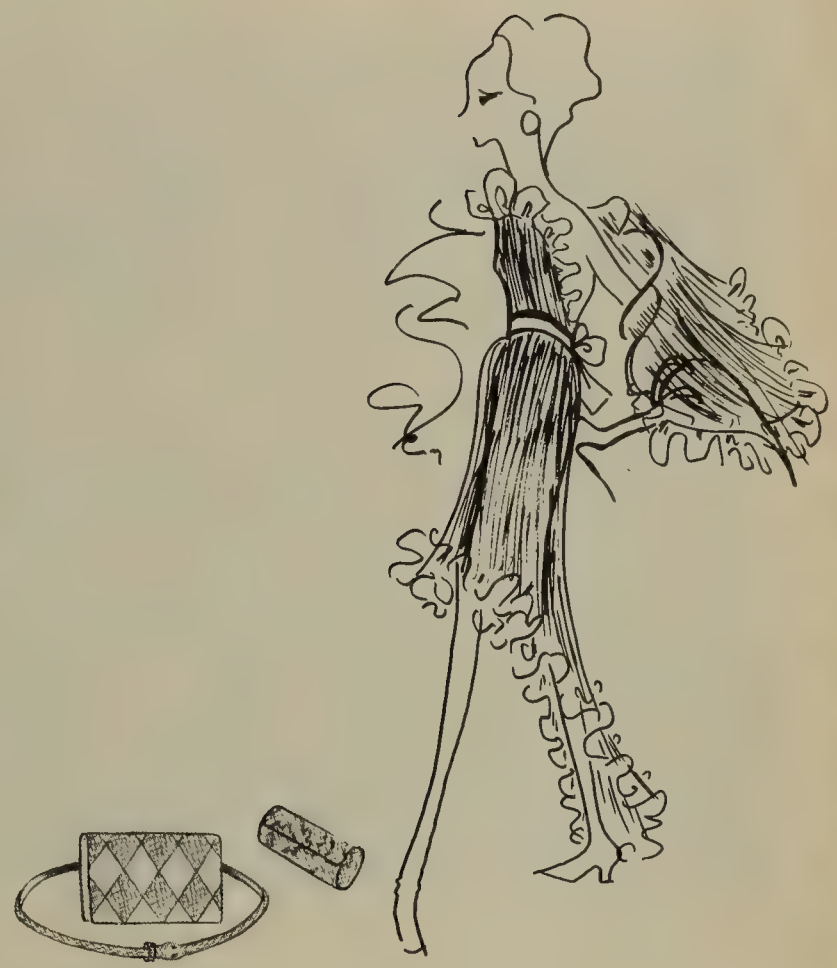
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Fashionably yours

By Joanne Winship







With winter almost behind us, some previews of spring are in order, and ladies it's going to be yummy. You can forget the blue jeans and T-shirts. Put the kooky thrift shop gear back in the trunk or send them to Goodwill Industries. Kooky and poormouth have had it. Thank goodness! We're going to look like femmes again—from Paris to Pasadena—soft, feminine, sexy without vulgarity and sheer heaven. Even sport clothes are softer. Dresses are back, and—hold on—so are gloves. Freshen up all those little white kids you haven't worn in years. You'll be using them now.

Geoffrey Beene, who designs many of his own fabrics, has one of the most well thought out collections around. His clothes embrace elegance in a relaxed way. They define the figure and flatter. Crepe de chine dresses and lightweight wool jerseys, striped in lovely colors, are soft and easy. His weightless, double-faced wool travel coats are seasonless, many with their own gossamer muffler. Beene's crepe de chine evening pajamas are superb, notably in bold stripes with a matching flowing kimono coat.

Beene's poplins, for rain or shine, in coats and suits are practical and chic for shopping at the supermarket or a round-the-world trip. Shown here, at the Lincoln Center Plaza, is a deep-sleeved wrap jacket and skirt in cotton poplin with a flowing crepe de chine muffler. Other smashing rain gear includes an almost weightless, long, black cire wrap coat which can be worn as an evening coat or over a bathing suit on a windy day at the beach. This coat also is done in a shorter version like a poet's shirt, great with white pants.

Since we're back to elegance in clothes, the spotlight is on one of New York's last remaining couture houses—Arnold Scaasi. Scaasi's evening clothes are exquisite, always romantic and sensuous—full, soft skirts, flat over the hips, irresistible fabrics and colors. Satin chiffon, organza, georgettes, silks in colors of coral, sky blue, petunia pink, black and white. Ombre (shadow) chiffons in jade green shading into pale green and orange grading into peach. Scaasi is a master of tiny pleats. See the red crystal organza with the low dipping back hemline and matching scarf shown here.

Now that the short dinner dress is back, Scaasi does some beauties, pleated and tucked chiffons, see-thru laces, all moving and swirling with the body. His daytime clothes are ladylike and lovely (no pants and shirts in this house). His day dresses all have matching jackets or matching coats. They are complete ensembles. Evening pajamas are as glamorous as the gowns—sequins and jersey are combined, or crystal-pleated satin or chiffon.

Another fresh look for spring, seasonless and oh so hard to find, is one perfect top and two or three matching pieces. We love the chic of Oscar de la Renta II's soft navy crepe blouse worn with a short matching skirt with stitched pleats over the hips and wrapped at the waist with a sash of the same crepe (shown here). This is a two-piece dress with a total look for day or evening. A blazer or long sweater can turn it into a suit. Don the same shirt blouse at night with either a long skirt or matching pants with the blouse worn outside. Accessorize this in many ways, perhaps a little white or navy French beret or a soft little felt hat for daytime. Try a divine little gold and silver harlequin-patterned python clutch and a matching python belt with jeweled head for evening or the new little *minaudiere* (by Ben King, shown here).

Accessories are bigger than ever, and King does some trendy ones for evening such as clutch bags in gold and silver kid, or combinations of python and kid, and charming little belts with jeweled clasps. King's version of the *minaudiere* are in all colors, plain or jeweled, with shoulder straps or without, in satin, patent or calf. For day, his clutch in lizard and calf with matching belts come in a wide range of beautiful colors, perfect with dresses or pants suits.

It all adds up to a dashing spring, with goodies for every taste, especially for good taste.

Folk Art at the Whitney

If the upcoming Bicentennial celebration provides the incentive for shows like "The Flowering of American Folk Art 1776-1876," now through March 24th at the Whitney Museum, then "hooray" for the Bicentennial. Here is a retrospective which delights the eye and nourishes the spirit. All the honesty, vitality, originality and individual style we like to think of as our American heritage are recaptured. Social historians and art lovers seeking to discover the full range of life in the 18th and 19th centuries—at home, at work, at sea, at war, in school and church—may view it here in works of artistic integrity and personal commitment. What unifies the more than 200 pieces assembled from public and private collections is the high esthetic quality. This is the legacy of talented but non-academically trained artists.

A man who earned his livelihood as a sign painter or house painter became a portrait artist "after hours." Carpenters, tinsmiths and stonecutters were the sculptors of their era. Women who needed warm bedding or floor covering saved valued bits of fabric and pieced them together into quilts and rugs whose designs continue to inspire contemporary artists. Schoolgirls brought literary and religious tales to life on canvas. Landscapes and seascapes celebrated the triumph of man over nature and good over evil—appealing concepts in any age. Guest curator, Alice Winchester, in the Introduction to the catalogue, offers the most sensitive explanation of the phenomenon: ". . . it is the eye of the artist directing the hand of the craftsman that gives it [folk art] its esthetic validity."

Sponsored by a public service grant from Philip Morris Inc. (a company whose liaison with colonial America stems from that native American leaf, tobacco), this exhibit of American folk art is very much at home at the Whitney. The Museum's first Director, Juliana Force, presented the very first display of folk art exactly 50 years ago at the Whitney Studio Club. A Whitney staff member, Jean Lipman, Editor of Publications (in the good company of Alice Winchester, former editor of *Art in America* organized the current exhibit; the architect of the Whitney Museum, Marcel Breuer, designed the exhibition's installation. A handsome book, bearing the show's title and written by Mrs. Lipman and Miss Winchester, brings The Viking Press into the picture. In soft cover (priced at $10.00 and sold at the Museum), it serves as the catalogue. "The Flowering of American Folk Art 1776-1876" will be seen at the Virginia Museum of Fine Arts in Richmond from April 22 through June 2 and at the M.H. De Young Memorial Museum in San Francisco from June 24 through September 15.

ELAINE B. STEINER



"Exselene Georg General Waschingdon and Lady Waschingdon": Watercolor. Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Va.



Pie Crimper: Steel, c. 1810, Pennsylvania. Metropolitan Museum of Art, New York.



Dower chest with drawers: Painted wood, 50" wide, 1823, vicinity of Pennsburg, Pa. Collection of Howard and Jean Lipman.



Dancing doll: Painted wood with metal. Collection of Mr. and Mrs. Alastair B. Martin.



Phebe Kriebel, "Townscape," wool embroidery on canvas, 1857, Towamencin Township, Pa. Schwenkfelder Museum, Pennsburg, Pa.



Edward Hicks, "Noah's Ark," oil, 1846, Newtown, Pa. Copied from the 1844 lithograph of the subject issued by Nathaniel Currier, Philadelphia Museum of Art.

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*In Memoriam

CONCERT NOTES

The St. Louis Symphony will soon be engaged in a task no orchestra relishes, especially when its affairs are in good order—looking for a new Music Director. Walter Susskind, whose present contract expires at the end of the 1974-1975 season, has advised the Orchestra's President that he would prefer to be free for a wider range of guest engagements, especially in opera. At the end of the 1974-1975 season, Susskind can look back on a period of seven years in which he has materially improved the standard of playing he inherited, nearly doubled the attendance to its present level of more than 500,000 and restaffed the playing personnel, including 21 out of 33 key posts.

. . .

According to word from England, André Previn, who has been Principal Conductor of the London Symphony Orchestra since 1968, has decided to become a British subject. This will be a third national identity for Previn. He was born in Berlin in 1929 and attended the Berlin Conservatory before migrating to America and graduating from Beverly Hills High in California. He began his professional career with the MGM studios in 1948, and after a varied career in film music, became Conductor-in-Chief of the Houston Philharmonic in 1967. During March he will be appearing as guest conductor with the Detroit Symphony.

. . .

As a commemorative gesture on behalf of Arnold Schoenberg on the centenary of his birth in 1874, the trustees of the University of Southern California are sponsoring the creation of the Arnold Schoenberg Institute. A group of educational and foundational entities have banded together into a consortium to raise the funds and create the personnel to administer the Schoenberg legacy—library, papers, manuscripts, etc. Schoenberg spent the last years of his life in Los Angeles. His educational affiliation was not with USC but with the University of California (in West Los Angeles), which has been invited to participate in the effort to enable ground to be broken by September 13, 1974, the commemorative date. USC's President, Dr. John R. Hubbard, has authorized Grant Beglarian, Dean of its School for Performing Arts, to proceed with the Schoenberg Institute project.

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New Yorker from Britain
continued from page 10

Mercury team that went to Russia. It was the first Western recording team to make recordings inside the Soviet Union and we might very well have been the last. We took our own equipment and our own technical and musical staffs. This was in 1962. We did five LPs in Moscow at the Tchaikovsky Conservatory. We spent two very exciting weeks there. Those recordings were made on 35 millimeter magnetic film, not on tape. The Russians had never seen recordings made that way, so we had quite a number of Russian technical observers with us throughout our stay in Moscow. We also recorded in La Scala. We did Cherubini's *Medea* with Maria Callas."

Lawrence estimated that he made about 1,000 hours of recording with the London Symphony Orchestra before joining that Orchestra. "That is how I came to their attention," he noted. "When the job of manager was open, the Board of Directors—this is a self-governing group—asked me if I would pull up stakes in America and join them."

In the capacity of either music supervisor or producer, he made several hundred records. When he took over the responsibilities of General Manager of the London Symphony Orchestra, the internal situation could almost be described as chaotic. Having had no manager for nine months, Lawrence had his work cut out for him. "The situation was grim," he remembers. "The Chairman of the Board of Directors had resigned, the Orchestra's order book was then virtually blank, and the principal conductor, István Kertész, had resigned just days before I took over my job. And on top of that, there was an anticipated deficit of 40,000 pounds. All this was hardly calculated to inspire confidence."

Unlike most American orchestras that work on annual contracts, the London Symphony Orchestra is a cooperative. They have approximately 85 shareholding members and a number of associate members. "Each of the players," explained Lawrence, "is a freelance musician and, according to the rules and regulations, he will be offered all engagements obtained by the company. These engagements have to be offered to him at not less than 28 days notice. After that time he is permitted to accept other work."

As General Manager of the LSO, Lawrence had to engage both soloists and conductors on behalf of the Orchestra. He also had to work with LSO's Principal Conductor, André Previn, and all the guest conductors on programs, and initiate ideas for concert appearances outside of the Orchestra's own series. "Apart from the fact that the London Symphony Orchestra is a cooperative orchestra," he continued, "it also receives about 17% of its operating budget from governmental sources." The London Symphony Orchestra, unlike its American counterparts, has no subscription series. Each concert has to sell on its own merits. "I found in the years that I was in London," said Lawrence, "that audiences there go to concerts the way they might go to the movies. Very often you have no idea until the very day of the concert whether you are going to have a mediocre attendance or a sold out hall.

Founded in 1904, the LSO is the oldest cooperative orchestra in London. Its constitution provided the prototype for the Royal Philharmonic, the London Philharmonic and the New Philharmonia Orchestras. The LSO has no regular schedule. Its schedule depends on how much business the General Manager can generate. Musicians work on a per-engagement basis. "If I obtain them, say, for example, ten working sessions per week they get paid for ten working sessions for that week. If I obtain four they only get paid for four. And if it is not enough, they have to seek employment elsewhere, whether it be in recording sessions, or appearing with free-lance groups. My immediate problem on taking over this job was to obtain work for the Orchestra. When I arrived the order book was thin and the prospects were very meager for future work." Within a year Lawrence negotiated two important contracts—with EMI and RCA—representing a total of 235 recording sessions over a three-year period. The recording sessions totalled to approximately half a million dollars. Realizing that the Orchestra needed a principal conductor to act as an artistic focal point, he recommended André Previn for the position. Lawrence presented a 13-point argument in favor of Previn's appointment. The Board of Directors unanimously voted André Previn as Principal Conductor. "Looking back now," he commented, "I would say that Mr. Previn is probably the most popular classical conductor in Britain today, and sought after by many different countries throughout the world.

"For the 1972-73 financial year I obtained 204 recording and television sessions for the Orchestra. However, the situation in New York is entirely different," he explained. "The New York Philharmonic has a 52-week contract with seven weeks paid vacation, and 45 work weeks." This is a far cry from that historic day in 1842 when the New York Philharmonic was first organized. During that year the New York Philharmonic gave only three concerts and three public rehearsals per season in rented quarters. Like the London orchestras, the New York Philharmonic, in its formative years, was also organized on a cooperative basis. Conductors were elected by its members and the Orchestra's finances in those early years were in a precarious state. It was not until 1867, when a non-playing associate member, Dr. R. Ogden Doremus, a chemistry professor at New York University, was elected president, that a campaign was organized to improve the Orchestra's position. Doremus increased the membership of the Orchestra to 100 men and began to engage prominent soloists.

In his years as the London Symphony Orchestra's General Manager, Lawrence made it a point to be a part of the internal workings of the Orchestra. He understood the individual musician's position, the problems he faced and the insecurity inherent in the work. "I was fortunate to be a part of the total picture," he said. "Through experience alone I think I

am in a position to bring my knowledge of the inner workings of an orchestra to my present job with the New York Philharmonic. I already feel very close to the members of this Orchestra, whom I admire tremendously. I have an opportunity to establish the good close and solid links with the Orchestra which would result, I hope, in a partnership rather than the customary labor-management relationship. And I have over the years enjoyed a very fine relationship with Pierre Boulez. I think the vision that he has brought to this job has been wonderful for New York musical life and for the Philharmonic, in this stage in its history."

When questioned about the responsibilities of his new job, he answered: "My job is simply to run the Orchestra, to make sure the concerts take place, to see that the administration runs properly, and to act as a liaison between the players and the Board of Directors."

Carlos Moseley, who was manager of the Orchestra prior to Helen Thompson, has the distinction of being the first paid president of an American symphony orchestra. In the capacity of Manager, Lawrence is responsible to the President and to the Chairman of the Board (Amyas Ames). "In a sense," Lawrence went on, "my job falls between the Board and the Orchestra. I have to be equally sensitive to the needs of the New York Philharmonic-Symphony Society, to be able to translate those needs to the Orchestra, and also the Orchestra's feelings as well. In a way the manager is a lightning rod, absorbing whatever shocks there are to absorb, and keeping the administration and the orchestra functionally sound."

Advance planning is one of the important keynotes in effectively plotting the Philharmonic's crowded schedule. At the time of this writing, the orchestra was busy finalizing plans for the 1974-75 season, and just about to conclude negotiations for a tour to New Zealand, Australia and Japan. There are also recording sessions, both for television and records, in the planning stages.

It was with an eye to the future that the New York Philharmonic's Board of Directors chose Lawrence. Over his five-and-a-half years with the London Symphony, he had compiled an impressive record. It was a formidable recommendation for a job which requires not only a clever strategist, but a man who can be diplomat, musician and administrator in equal parts. In short, a man like Harold Lawrence, who is all of these—and remarkably energetic as well.

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"Louis Horst: A Celebration"—an exhibit honoring a man whose career helped shape the course of modern dance—is currently on view in the Dance Collection of The New York Public Library at Lincoln Center.

At different times Musical Director for both Martha Graham and Ruth St. Denis, Louis Horst (1884-1964) was also the composer of scores for such works as Martha Graham's *Frontier* and Jean Erdman's *Transformation of the Medusa,* as well as the author of numerous publications including the landmark *Modern Dance Forms* (1960).

Marking the anniversary of Louis Horst's birth (January 12), the new exhibit is both a remembrance of his achievements and a recognition of his continuing influence. Items to be displayed have been drawn from the archives of the Library's Dance Collection as well as materials on loan from dance luminaries.

"Louis Horst: A Celebration" will be on view, free of charge, to April 1, in the Dance Collection, The New York Public Library at Lincoln Center, Monday to Saturday, 12 noon to 6 PM.

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L Lunch **C** Cocktails **D** Dinner **S** Supper

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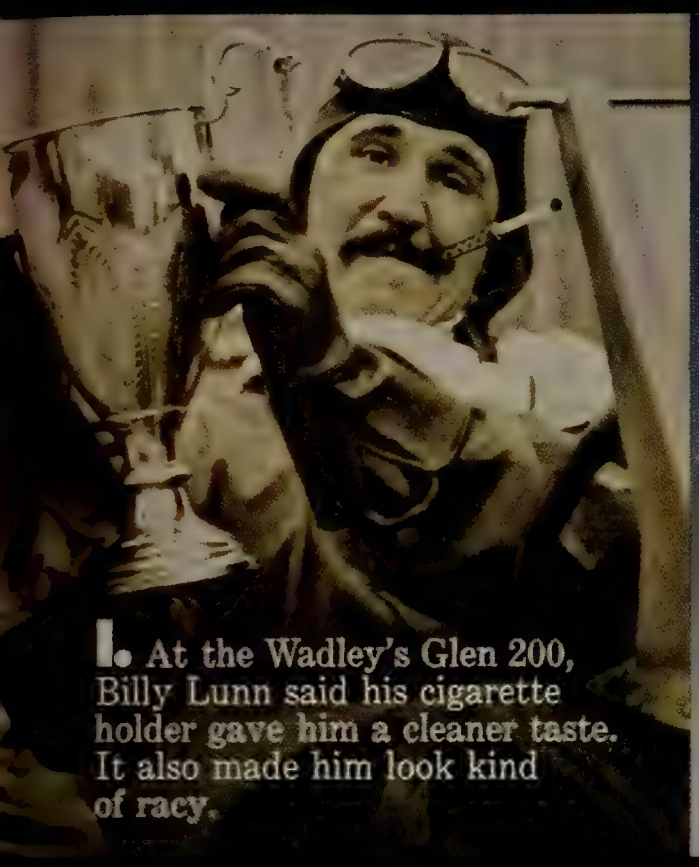
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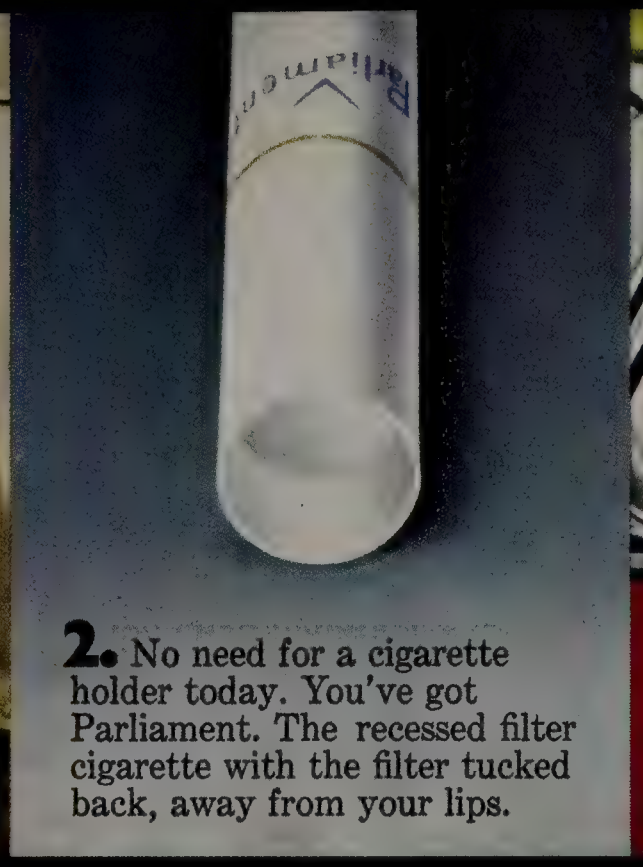
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SEIJI OZAWA

Seiji Ozawa, Music Director of the Boston and San Francisco Symphony Orchestras, was born in Hoten, Manchuria, in 1935. A graduate of the Toho School of Music in Tokyo, he went to Europe in 1959 and won the first prize at the International Competition of Conductors at Besancon. One of the judges, Charles Munch, invited him to Tanglewood to be a conducting student, and the following year he received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center. He became one of the New York Philharmonic's assistant conductors in 1961, and since that time he has appeared extensively with many of the world's greatest orchestras. Appointed Music Director of the Toronto Symphony beginning with the 1965-1966 season, he resigned that post after three seasons to devote himself to guest conducting. Mr. Ozawa began his inaugural season as Music Director of the San Francisco Symphony in December, 1970, and this fall he became Music Director of the Boston Symphony Orchestra as well. His many recordings for the Deutsche Grammophon, RCA and Angel labels include performances by the Boston Symphony of works of Stravinsky, Orff and Berlioz.

MAURIZIO POLLINI

Maurizio Pollini made his debut in November of 1970 with the Boston Symphony Orchestra. Born in Milan thirty-one years ago, he won first prize in the Warsaw Chopin Competition when he was eighteen. This success led to appearances with the leading orchestras of Europe, including the Berlin Philharmonic, the Vienna Symphony, the Orchestre National Francais, the London Symphony, the Warsaw Philharmonic, the Czech Philharmonic, the Hamburg Philharmonic, the BBC Symphony and the Bayerischer Rundfunk. He also appeared in Israel, where he performed with the Israel Philharmonic under Claudio Abbado's direction. In the United States, Maurizio Pollini has appeared with the Chicago Symphony, the Detroit Symphony, the Cincinnati Symphony, the Cleveland Orchestra and the Philadelphia Orchestra. He has recorded for the Seraphim label and for Deutsche Grammophon.

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MAURIZIO POLLINI, Piano

THURSDAY, MARCH 21, 1974

ACADEMY OF MUSIC, PHILADELPHIA

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA *Music Director*

COLIN DAVIS & MICHAEL TILSON THOMAS
Principal Guest Conductors

JOSEPH SILVERSTEIN *Assistant Conductor*

first violins

Joseph Silverstein
concertmaster
Charles Munch chair
Jerome Rosen
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy

second violins

Clarence Knudson
Fahnestock chair
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Marylou Speaker
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Victor Yampolsky

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Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos

Jules Eskin
Philip R. Allen chair
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Mischa Nieland
Jerome Patterson
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basses

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Joseph Hearne
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Leslie Martin
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Lawrence Wolfe

flutes

Doriot Anthony Dwyer
Walter Piston chair
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Paul Fried

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Harold Wright
Ann S. M. Banks chair
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Eb clarinet

bass clarinet

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SEIJI OZAWA *Music Director*

COLIN DAVIS & MICHAEL TILSON THOMAS
Principal Guest Conductors

NINETY-THIRD SEASON 1973-1974

Program

MOZART: Piano Concerto in A Major K. 488

Allegro
Adagio
Allegro assai

MAURIZIO POLLINI

INTERMISSION

STRAVINSKY: The Firebird (Complete Ballet Music)

Introduction

Scene I:

Kashchei's Enchanted Garden
Appearance of the Firebird Pursued by Ivan Tsarevich
Dance of the Firebird
Ivan Tsarevich Captures the Firebird
Supplication of the Firebird
Appearance of Thirteen Enchanted Princesses
The Princesses' Game with the Golden Apples (Scherzo)
Sudden Appearance of Ivan Tsarevich
The Princesses' Khorovod (Round Dance)
Daybreak
Magic Carillon; Appearance of Kashchei's Guardian Monsters; Capture of Ivan Tsarevich
Arrival of Kashchei the Immortal; His Dialogue with Ivan Tsarevich; Intercession of the Princesses
Appearance of the Firebird
Dance of Kashchei's Retinue under the Firebird's Spell
Infernal Dance of all Kashchei's Subjects
Lullaby (Firebird)
Kashchei's Death

Scene II:

Disappearance of the Palace and Dissolution of Kashchei's Enchantments; Animation of the Petrified Warriors;
General Thanksgiving

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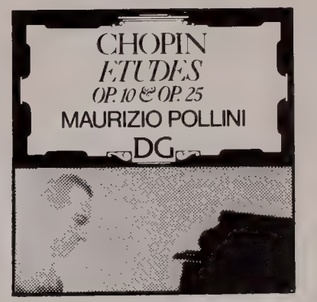


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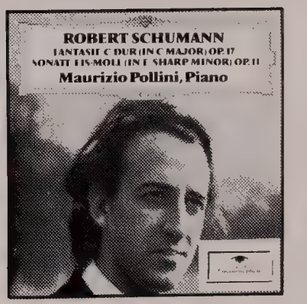
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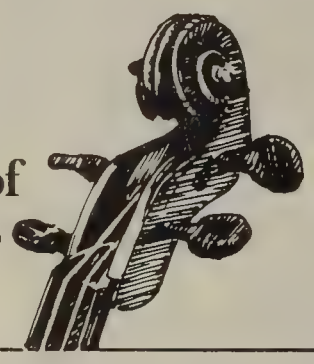
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Carnegie Hall
1973-1974 SEASON

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March

Friday, March 1, at 8:00
CONTEMPORARY CHAMBER ENSEMBLE
Arthur Weisberg, Director
"Homage to Webern"

Sunday, March 3, at 3:00
BYRON JANIS, Piano

Sunday, March 3, at 8:00
BILLY ECKSTINE, COUNT BASIE AND HIS ORCHESTRA

Monday, March 4, at 8:00
NEW YORK JAZZ REPERTORY COMPANY
Music Directors: Stanley Cowell, Gil Evans, Sy Oliver, Billy Taylor

Wednesday, March 6, at 8:00
OPERA ORCHESTRA OF NEW YORK
Eve Queler, Conductor
Soloists: Montserrat Caballé, Louis Quilico, James Morris, Jerome Pruett, Eleanor Bergquist

Friday, March 8, at 8:00
PETE SEEGER and ARLO GUTHRIE

Saturday, March 9, at 8:00
An Evening with "ABETI," the Golden Voice of Africa

Sunday, March 10, at 3:00
VLADIMIR ASHKENAZY, Piano

Sunday, March 10, at 8:30
THE BYRNE CAMP CHORALE AND ORCHESTRA
Byrne Camp, Conductor

Monday, March 11, at 8:00
DENVER SYMPHONY ORCHESTRA
Brian Priestman, Conductor
John Ogdon, Piano
Works of Cherubini, Shostakovich, Richard Rodney Bennett,* Dvorak
*N.Y. Premiere of "Concerto for Orchestra"
(I.F.V.O.*)

Tuesday, March 12, at 8:00
NEW YORK JAZZ REPERTORY COMPANY
Music Directors: Stanley Cowell, Gil Evans, Sy Oliver, Billy Taylor

Wednesday, March 13, at 8:00
PITTSBURGH SYMPHONY ORCHESTRA
William Steinberg, Conductor
Marilyn Horne, Soprano
Works of Schubert, Mahler, Beethoven

Thursday, March 14, at 8:00
CARMEL QUINN

Friday, March 15, at 8:00
JEAN-PIERRE RAMPAL, Flute

Saturday, March 16, at 2:30
Orchestra conducted by CHARLOTTE BERGEN
Monteverdi's "La Favola L'Orfeo"

Saturday, March 16, at 9:45
DAVID BAR-ILLAN, Piano
Concert for the benefit of the American Committee for Shaare Zedek Hospital in Jerusalem

Sunday, March 17, at 3:00
ALFRED BRENDEL, Piano
Works of Haydn, Beethoven, Schumann

Sunday, March 17, at 8:00
YEHORAM GAON, Israeli singer

Monday, March 18, at 8:00
YEHORAM GAON, Israeli singer

Tuesday, March 19, at 8:00
ROY BUCHANAN

Wednesday, March 20, at 8:00
GINA BACHAUER, Piano

Thursday, March 21, at 8:00
NEW YORK JAZZ REPERTORY COMPANY
Music Directors: Stanley Cowell, Gil Evans, Sy Oliver, Billy Taylor

Friday, March 22, at 8:00
Paul Butterfield's Better Days
Bobby "Blue" Bland

Saturday, March 23, at 8:00
BOSTON SYMPHONY ORCHESTRA
William Steinberg, Conductor
Bruckner's Symphony No. 7

Sunday, March 24, at 3:00
GUARNERI STRING QUARTET
Pinchas Zukerman, Viola
Works of Haydn, Brahms, Mendelssohn

Sunday, March 24, at 8:00
LYDIA NIKOLSKAYA, Lyric soprano

Monday, March 25, at 8:00
AMERICAN SYMPHONY ORCHESTRA
Kazuyoshi Akiyama, Conductor
Jerome Hines, Bass
Rutgers University Choir
Works of Barber, Strauss, Mussorgsky

Tuesday, March 26, at 8:00
HANDEL SOCIETY CHORUS AND ORCHESTRA
Brian Priestman, Conductor
"Alcina"

Wednesday, March 27, at 8:00
CHRISTOPH ESCHENBACH, Piano

Thursday, March 28, at 8:00
BIRJU MAHARAJ AND COMPANY
Kathak, the dance of northern India

Friday, March 29, at 8:00
THE COLLEGIATE CHORALE
Richard Westenburg, Conductor
Handel's "Israel in Egypt"

Saturday, March 30, at 8:00
MILES DAVIS

Sunday, March 31, at 3:00
DANIEL BARENBOIM, Piano
PINCHAS ZUKERMAN, Violin

April

Tuesday, April 2, at 8:00
AN EVENING WITH MARIA AND GIUSEPPE
Maria Callas and Giuseppe Di Stefano

Wednesday, April 3, at 8:00
BENNY GOODMAN and Sextet

Thursday, April 4, at 8:00
MILWAUKEE SYMPHONY ORCHESTRA
Kenneth Schermerhorn, Conductor
Hilde Somer, Piano
Carol Neblett, Soprano
Works of Berlioz, Ginastera*, Mahler
N.Y. Premiere of "Concerto No. 2" (I.F.V.O.)

Friday, April 5, at 8:00
THE CARNEGIE-MELLON UNIVERSITY KILTIE BAND
Richard E. Strange, Conductor

Saturday, April 6, at 8:00
NEW YORK JAZZ REPERTORY COMPANY
Music Directors: Stanley Cowell, Gil Evans, Sy Oliver, Billy Taylor

Sunday, April 7, at 3:00
ALFRED BRENDEL, Piano
Works of Haydn, Schumann, Beethoven

Sunday, April 7, at 8:00
BIRGIT NILSSON, Soprano

Tuesday, April 9, at 8:00
THE NATIONAL ORCHESTRAL ASSOCIATION
Leon Barzin, Conductor
Dvořák's "Requiem"

Friday, April 12, at 8:00
DIETRICH FISCHER-DIESKAU, Baritone
JÖRG DEMUS, Piano
Schumann: Heine Lieder
First of three recitals

Saturday, April 13, at 3:00
YOUTH SYMPHONY ORCHESTRA OF N.Y.
David Stahl, Conductor

Sunday, April 14, at 2:30
"Cecilia Valdes," Cuban Operetta in concert form

Monday, April 15, at 8:00
AN EVENING WITH MARIA AND GIUSEPPE
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How Gina Improves Each Shining Hour

by HARRIETT JOHNSON

When I rang the bell at Gina Bachauer's Park Avenue hotel suite recently, I heard her, as I stood outside the door, enjoying what she likes to do best in the world: playing the piano. She practices eagerly, and proves it by staying at the keyboard probably more hours throughout the year than any other living concert pianist.

She didn't stop playing to open the door. It was her husband, former British conductor Alec Sherman, who greeted me. Mme. Bachauer, her stocky body glamorously enveloped in a lavender dressing gown topped by a frilly collar—her practice "uniform"—soon joined us.

Only five-foot four, the Greek pianist appeared taller because of her erect carriage and the severe upsweep of her black, touch-of-white hair which reached low into her neck in a modish chignon. Bachauer (accent on the second syllable, please) is an Austrian name but her forebearers have lived in Greece for four generations. "I feel that I am Greek," she says.

On stage, Mme. Bachauer doesn't vary her hair style or her concert dress. She wears elegantly fitted black, often made of free-flowing chiffon, enhanced by jet beads or other discreet decoration. She is a powerhouse at the piano and she looks it. With penetrating, brown slanting eyes and a head so unadorned it is a sculpture, she is severely feminine, and after 22 years of marriage, still very much in love.

"I adore to play the piano," she said with a bright smile and a burst of energy as vital as the bravura that bounds spontaneously from her fingers. "I also am terribly nervous every time I play in public." She tempers her apprehension by being super-prepared. She practices constantly. On a plane, where she cannot, she catches up on her reading. She takes a few days off during her yearly vacation. Mme. Bachauer is on tour approximately 11 months of the year, five of which have been spent, during the past 24 seasons, in the United States.

"She is the hardest working pianist I know," says Mr. Sherman, a little shorter than his wife, with cherubic blue eyes, white hair and a keen intelligence emancipated enough to have accepted a practical solution to the problem of two musical personalities before the public. In 1951 he left his own conducting career based in London to become her alter-ego on tour. "Two careers were impossible," they agreed.

The Bachauer-Sherman personalities are as different as their coloring. Relaxed in a red turtleneck sweater, he admitted to being a *bon vivant;* he is a connoisseur of wines and takes pleasure in the taste, while she never touches alcohol—at the very most, a sip at a celebration. "I think it interferes with my memory," she says simply.

Sherman has no regrets for having given up his own career. "I said to myself that there are many conductors but only one Gina Bachauer."

He was not only referring to her extraordinary pianism which puts her among the highest paid women pianists performing today. She is also much loved for her simplicity, genuineness, exuberance and gifts of friendship. "She can make a friend in a minute," said a colleague. Her first priority, after performing in a city she visits, is to hear any young artist who seeks her advice. She has heard hundreds throughout the world. She heard Barenboim when he was only

continued on page 10

Harriett Johnson is music critic of the New York Post.

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How Gina Improves . . .
continued from page 8

11 and was sure he was a genius. She heard Van Cliburn before he went to Russia, Rado Lupu, Rafael Oroszco and Murray Perahia. She enjoys people and responds to them and likes especially to keep in touch with the young, aspiring artist.

Although her heavy concert schedule prevents her from private teaching, she gives master classes under the auspices of the American Music Scholarship Association, of which she is Chairman of the Board. She will have one such class in April.

Mme. Bachauer's normal day is to rise at 8 A.M., have a light breakfast, then practice until 2:30 P.M. She wears her practice gown all day because she always has a piano in her hotel suite, and, in order not to break her concentration, almost never goes out for a walk. After a light lunch, she may or may not take a short rest, but eventually she returns to the piano and remains there until 7 or 8 P.M.

Those who knew her well marvel at the inner energy which sustains her ability to work for long periods without interruption. In her London apartment at Nash Terraces, facing Regent's Park, she practices in her big salon during the day when her neighbors are in and out; then at night, she goes into a studio built over the garage facing the mews. One thing is certain: she is unremittingly dedicated. Every concert she gives is for the moment the most important one in her life. "I must feel that whatever I am playing at the moment is the most beautiful music in the world."

She gives approximately 100 concerts a year and is prepared for any challenge. Last January 21st at Carnegie Hall, when she played the Beethoven "Emperor" Concerto with Walter Susskind conducting the St. Louis Symphony, few in the Hall realized that her triumph was achieved without any orchestra rehearsal. She went on cold. The instruments didn't arrive in time. During 1972-73 she made 15 appearances in 19 days with the Israel Philharmonic, and this season she is playing 16 different concertos with orchestras here and in Europe, in addition to four different recital programs.

On stage, she walks to the piano as a woman, but with the thrust and vigor of a man. She uses her strong arms on the keyboard to produce an orchestral style. She creates an expanded sonority, the mesmerism of multiple vibrations interacting through the magic of an almost superhuman physique, an incredible will and a highly developed intellect and imagination. Mme. Bachauer is proud of her 60 years (she was born May 21, 1913), and next season marks the 25th anniversary of her first recital in this country in Town Hall, October 29, 1950.



Bachauer with husband Alec Sherman: "There are many conductors but only one Bachauer."

"When I first came here, nobody knew whether I played the piano or the triangle. When I wrote Dimitri Mitropoulos that I was coming and invited him to the recital, he wrote back that he couldn't do anything for me. 'If I was good, I wouldn't need him,' he said. That made me mad because I only asked him to come. I pride myself on my independence."

She and Mitropoulos were always good friends but his integrity as an artist made it impossible for him to encourage her before he knew her worth. Subsequently she played many times with him. Her orchestral debut in this country, May 2, 1951, was a benefit with the New York Philharmonic under his direction.

The night of her recital debut she had no festive party given for her afterward. "Dimitri came backstage, put his arms around me and said: 'You don't need me,' and departed. Everybody told me the critics were terribly severe. Perhaps the reviews would be very bad. There were only about 100 people in the hall. When I returned to the St. Moritz where I was staying, I knew I couldn't sleep so I walked all alone in Central Park until the time the hotel manager had let me know I could get the notices of the morning papers. Then I went to Times Square and read them standing by myself under a lamp post."

How life has changed in our city since then!

"I was very fortunate in my teachers," she says emphatically, mentioning Waldemar Freeman in Greece, Alfred Cortot in Paris and Rachmaninoff. "But this didn't help me on to an easy road to a career. I began three times."

After playing in Vienna, Paris and Italy, she returned home to teach at the Athens Conservatory. Her father, a dealer in foreign cars, had lost his money, and there were young brothers to be educated. She taught all day

and practiced at night. "I earned very little money and worked like a lunatic."

Eventually the family picture changed and she returned to Paris at the end of 1938 to begin again. The war broke out after she had gone to Cairo and Alexandria to give six concerts. She stayed in Egypt for seven years, giving 620 concerts in hospitals, barracks, on battlefields in the blazing sun—mostly on terrible pianos.

"I played what the wounded wanted and it varied from 'Home Sweet Home' and the 'Warsaw' Concerto to the concert repertoire. Somebody would always ask for a Bach prelude, a Chopin nocturne or some other classical music. I returned many times to the same places and gradually I found that their love for classical music grew more and more. At the end I was playing straight recitals.

"The day the Germans walked into Athens and put the Nazi flag on the Parthenon, a monument for us that is sacred, I felt terrible. I was performing with the Palestine Orchestra in Alexandria. The news came over the ticker-tape just before I was to leave for the concert. While playing I found myself crying—the problem was that my tears went all over the piano and my fingers slipped."

It was in Egypt that she became such a good friend of the Greek royal family. "King Paul was an accomplished pianist and we made a lot of music together." Much later, due to her encouragement, Princess Irene, at 18, began to study the piano with Mme. Bachauer. "But our lessons were mostly by correspondence. When she really became serious I knew she needed constant study with the best teacher. At present she is studying all branches of music—theory, orchestration, piano—with Nadia Boulanger in France. Princess Irene is talented and music is her life."

The war over, Mme. Bachauer returned to London and tried for the third time to make her way in the concert world. Again, after two months, her resources exhausted, she was about to depart. "I lost all my courage; it's no use," I said. "Then a lady from a musical society rang up Alec, who needed a replacement for an Albert Hall concert with his London Symphony. I was excited to make a debut in a 12,000-seat auditorium. Obviously he wouldn't hear me without an audition. I spoke no English and he spoke no Greek, but we managed."

As Sherman tells it, the orchestra gave her a standing ovation after their rehearsal of the Grieg Concerto. The concert was January 21, 1946. Following the enthusiastic notices, offers came in from many places in Europe. That was the real beginning of her international career.

On November 21, 1951, some time after her first husband, a businessman who controlled a chain of cinemas, had died of a heart attack, she and Sherman were married. Thus began a union which is obviously made to order for Mme. Bachauer's career and her happiness.

"Alec helps me with everything: hotels, tickets, programs, publicity. I have only to think on my piano." Mme. Bachauer's English, though accented and colored by her special phraseology, is excellent. (Besides her own Greek tongue, she speaks Italian and French.) "But even better, Alec has a wonderful conception of music. He is my most severe critic. He remembers everything that went wrong and takes what was right for granted. He knows the orchestra so well. He will say: 'I didn't hear the bassoon there—give the clarinet time to breathe in that beautiful melody—too much *ritard* here, etc.' 'Wasn't there anything which was right?' I cry. But in the end I am very grateful.

"After every performance we talk at length about it. The most terrifying thing for an artist is to come back after the concert to an empty hotel room. You cannot sleep, you want to discuss if the concert was good or bad, to share your joy or sorrow. You want to scream that you had some hours of sheer bliss. To have a good concert is the greatest happiness an artist can feel."

Before Sherman's retirement, they played together in Dallas, Texas, and with the New York Philharmonic. "But the situation was impractical. One cannot always have one's husband on the podium."

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Rare Pleasure

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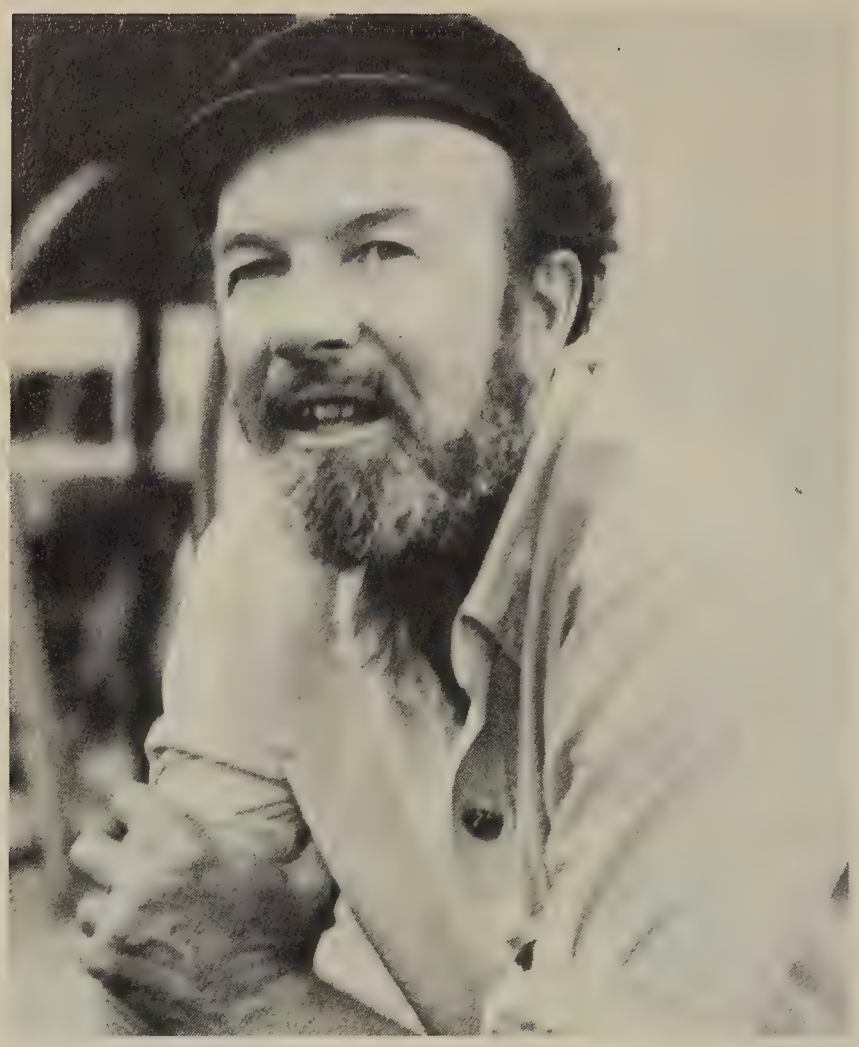


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Pete Seeger—Sings Again with Guthrie

For many music lovers, Pete Seeger has come to symbolize the folk song. He fully upholds the premise that folk music is an instrument of social change as well as an entertainment medium. Music and social change are inextricable threads that run throughout his career. Through his father, Charles Seeger, a professor of music, a prominent ethnomusicologist and at one time active in the Workers Music League (a group formed in 1931 to provide music for the working classes of America), Seeger realized early that music could be used as a weapon and as an effective instrument against social injustice. In a forcefully written article on "Proletarian Music," Charles Seeger noted that "music is one of the cultural forms through which the work of humanizing and preparation operates. Thus it becomes a weapon in the class struggle."

While still in his teens, Pete Seeger naturally gravitated toward the leftist movement. In 1939, at the age of 20, he abandoned Harvard after completing his sophomore year and began to tour the country with three other young people, singing to farmers, migrant workers and just about anybody who would listen.

The song of protest, or song of persuasion, was a natural for folk singers Pete Seeger and Woody Guthrie. From the early '30s they became forceful musical tools for succeeding generations. The roots of Bob Dylan's "The Times They Are A-Changin'," which poetically documented the struggle for peace at home and abroad during the late '60s, can be more than casually linked to Seeger's and Guthrie's early songs. Guns and wars were ineffective instruments for change, according to Seeger. It was the song that offered a healthy outlet, having the power to bring men together. At one point, Seeger had printed on his banjo, "This Machine Surrounds Hate and Forces It to Surrender." At an earlier date Woody Guthrie had, on his guitar "This Machine Kills Fascists."

While appearing at a benefit for migratory workers in March 1940, Seeger met Woodie Guthrie. Some folk historians cite this date as a turning point in the history of American folk music. Two of the strongest and most fertile spokesmen of the folk movement formed a friendship that was to last for many years. Following that meeting, Seeger and Guthrie hitchhiked across the country, appearing before unions and political action groups. It was their reluctance to sacrifice their ideals for commercial success that made them folk heroes of stature. Woody Guthrie, a prolific writer, has contributed a wealth of material to American folk music. He wandered about the United States, freely improvising songs for worthwhile causes. Guthrie died in 1967 at the age of 55, after undergoing a long bout with Huntington's chorea. Woody Guthrie's son, Arlo, who appears with Pete Seeger at Carnegie Hall on March 8, has developed a relaxed folk singing style that is slightly reminiscent of his father's raspy, hard-edged manner.

In his travels about the U.S., Seeger first met Alan Lomax, who was then connected with the folk music division of the Library of Congress. Lomax was compiling an extensive collection of American folk music. Seeger's songs and lyrics were molded to shape the cries of oppressed dairy workers, coal miners and unskilled transients. Seeger made his way to New York to help form a singers cooperative, the Almanac Singers. The Almanac Singers initially consisted of Millard Lampell, Lee Hays, a former labor college instructor, and Seeger. The group later expanded to include Woody Guthrie, Arthur Stern, Sis Cunningham and

continued on page 20

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Saturday Evening, March 23, 1974, at 8:00

William Steinberg *Conducting*

BRUCKNER **Symphony No. 7 in E major (1883)**
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Scherzo: Sehr schnell—Trio: Etwas langsamer
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PROGRAM NOTES BY JOHN N. BURK

Symphony No. 7 in E major (1883)

ANTON BRUCKNER
(1824-1896)

The Seventh Symphony was the direct means of Bruckner's general (and tardy) recognition. For years he had dwelt and taught in Vienna under the shadow of virtual rejection from its concert halls. In this stronghold of anti-Wagnerism there could have been no greater offense than the presence of a symphonist who accepted the tenets of the "music of the future" with immense adoration. Bruckner, with his characteristic zeal to which nothing could give pause, composed symphony after symphony, each bolder and more searching than the last.

When the Seventh Symphony was introduced to Vienna on March 21, 1886, it had become a sort of obligation upon the composer's adopted city. Sensational reports of some of the performances elsewhere reminded Vienna that the composer they had hardly noticed through the years was being discovered as a symphonist to be reckoned with. Thus Bruckner was, for the first time, included in the subscription programs of the Vienna Philharmonic Orchestra. Circumstances were otherwise unfavorable, for the Wagner haters were necessarily Bruckner haters, and a success such as the new Symphony had had in Leipzig, Munich and Graz could not be countenanced.

The concert began at 12:30 (what was lunchtime in Vienna?) and traversed an overture by Méhul and a piano concerto of Beethoven before the audience was subjected to the difficult new work. It was evident when the first movement had ended that the audience had passed judgment in advance and that that judgment was not undivided. There were demonstrations of applause, but also many departures. After the long *Adagio* and after the Scherzo both the applause and the exodus increased. At the end Bruckner was called out four or five times. He beamed with joy and made short and awkward bows, murmuring *"Kuss d'Hand, kuss d'Hand."* A laurel wreath was presented by the Wagner-Verein. At a Festbankett given in the Spatenkeller by that Society, Hans Richter admitted in a congratulatory speech that he had approached the new Symphony with mistrust which was replaced by glowing enthusiasm, a feeling shared by every player from the concertmaster to the timpanist as they had given their best in the performance. Bruckner shed tears when he was presented with a bust of his god, Richard Wagner. A telegram from Johann Strauss Jr. was read: "Am much moved—it was the greatest impression of my life."

The first movement opens with a solemn theme from the cellos and horns, rising in its opening phrase through a chord of two octaves. Accompanying the theme is a continuous tremolo by the violins, a device which is to pervade the first and last movements and which, derived from Wagner, aroused considerable scorn on the part of the composer's pure-minded opponents (this was what Hanslick called *"fieberhafte Überreizung"*). The second principal theme is quiet and more flowing, with a characteristic *gruppetto.* In the considerable development both themes are inverted, with the fortunate result that each sounds quite natural in its new shape. The ascending nature of the opening becomes more placid in its descending form.

The long *Adagio* has been associated with the memory of Richard Wagner, the master whose death on February 13, 1883, occurred just three months after the completion of the first draft. The whole score was completed before the year had ended. This movement was connected in the composer's mind with his own religious music. Thematic quotations from his *Te Deum* and from his *Mass in D minor* have been pointed out. Bruckner was also influenced by the slow movement of Beethoven's Ninth Symphony, for the general form is similar: two alternating sections, the first very slow and the second with



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more motion. The first section, somber and deeply felt, is followed by a *moderato* which is a flowing cantilena in triple time. The first part recurs, and then briefly the alternate *moderato* theme. The first section is finally repeated and brought to a new sense of urgency with an accompaniment of rising string figures to a climax in triple *forte.* The coda which follows recedes to *pianissimo* but reaches an ultimate point of expression. Bruckner uses a supplementary quartet of Wagnerian tubas in this Symphony for the first time, in the *Sehr feierlich und sehr langsam* portions and in the grandeur of the final movement.

The Scherzo is based on an incessant rhythmic figure which is relieved by a Trio in slower tempo and melodic rather than rhythmic in character. The *da capo* is literal.

The Finale again uses the full brass choir and carries the Symphony to its greatest point of sonority. The opening theme has a resemblance to the opening of the first movement, rising arpeggios with a new rhythmic accent which give it a new character of propulsion. The movement has an extended development with new thematic episodes, and builds to a *fortissimo* close.

The considerable controversy in the quest of the "original Bruckner" has been applied to the Seventh, if in lesser degree than to the Eighth and Ninth Symphonies. The prolonged argumentation need hardly bother the general listener, for it is mostly concerned with passing matters of orchestration, particulars which would never be noticed except by a conductor who had studied the score or a trained musician following the score with a careful eye. Bruckner went over his Seventh with young zealots like Nikisch or Schalk in a piano reduction or in rehearsal; he respected their practical experience and was inclined to benefit by it. Their suggestions did not disturb the composer's fundamental conception of the music; about details or orchestration he was always open to suggestion. In this situation the "authentic" could only mean the "original" version, which the composer was often quite ready to alter.

At these performances William Steinberg uses the edition of Leopold Nowak, which is based on the original manuscript in the Music Collection of the Austrian National Library. The distinction between what Bruckner originally wrote and what he changed after the first performance is clear, and Professor Nowak generally prefers the second version of the composer's manuscript, which carries several additions in hands other than Bruckner's. But various letters, particularly those of Josef Schalk to his brother Franz, and of the composer himself to Arthur Nikisch, show that the changes were made at Bruckner's verbal instructions.

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MEET THE CONDUCTOR



William Steinberg was born in Cologne, Germany, in 1899. Upon graduation from the Cologne Conservatory in 1920, he became assistant to Otto Klemperer at the Cologne Opera, and was soon appointed one of the opera's principal conductors. In 1925 he was engaged as first conductor of the German Theater in Prague, becoming Opera Director two years later. In 1929 he moved to Frankfurt as Music Director of both the Opera and Museum concerts, and at the same time was regular guest conductor of the Berlin State Opera. The Nazis dismissed him from all posts in 1933; he consequently founded the Jewish Culture League in Frankfurt, conducting concerts and opera for Jewish audiences there, and later in Berlin. In 1936 Dr. Steinberg left Germany and with Bronislav Huberman, helped found the Israel Philharmonic, becoming its first conductor after the inaugural concert, directed in December 1936 by Toscanini. Toscanini invited him to the United States in 1938 to assist in the formation and training of the NBC Symphony Orchestra. He became Music Director of the Buffalo Philharmonic in 1945, and in 1952 became Music Director of the Pittsburgh Symphony, with which he has a lifetime contract. Between 1958 and 1960 Dr. Steinberg commuted between Pittsburgh and London, where he served as Music Director of the London Philharmonic. In 1964 he toured Europe and the Near East with the Pittsburgh Symphony for the State Department, conducted performances at the Metropolitan Opera and was a principal conductor of the New York Philharmonic. In addition, he conducted performances of the Israel Philharmonic on their first tour in 1967, and in 1968 became the Music Director of the Boston Symphony, succeeding Erich Leinsdorf, and until 1973 was the first conductor ever to hold the position of Music Director simultaneously with two major American orchestras.

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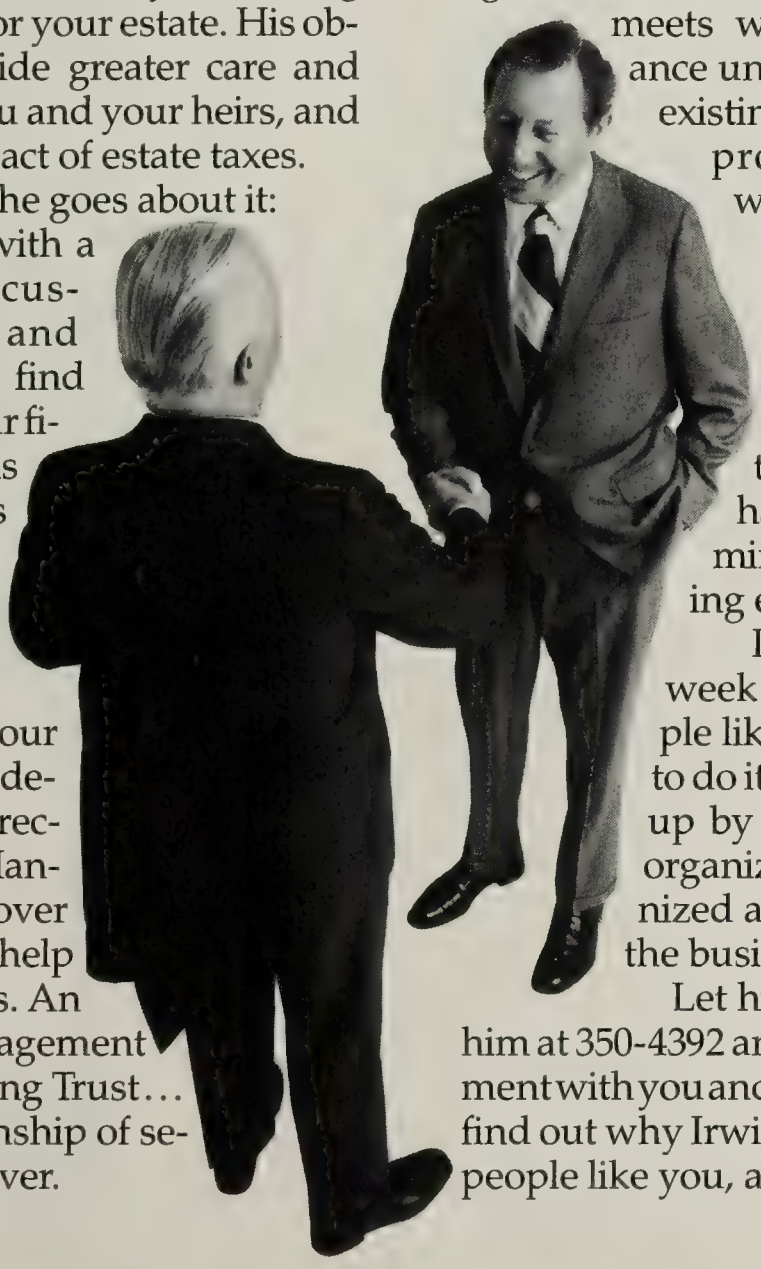
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Pete Seeger

continued from page 12

Bes Lomax. Their songs, which depicted the troubled 1930s, were picket line songs, and spontaneous musical gestures that decried poverty and fascism. Other well-known musicians who joined the Almanacs from time to time were Josh White, Cisco Houston, Brownie McGhee, Sonny Terry and Earl Robinson.

After serving in the army, from 1942 to 1946, Seeger returned to America to become active in the group, Peoples Songs, Inc. Many influential musicians played a part in PSI's short life span. It grew to national stature but, like the Almanac singers, PSI's efforts ended in bankruptcy in 1949. The next important development in Seeger's active musical/political career was the formation of the Weavers in the latter part of 1949. Under that name, Pete Seeger, Lee Hays, Fred Hellerman and Ronnie Gilbert performed as a group until the end of 1952. The Weavers, with Pete Seeger assuming the unofficial role of lead singer, were, to the surprise of all its members, commercially successful. They appeared on radio and television and in nightclubs and concert halls throughout the country. One source estimated that the 1952 sales of their recordings exceeded 4,000,000 copies. Their recordings of Leadbelly's "Goodnight Irene," and Woody Guthrie's "So Long, It's Been Good to Know You," and renditions of "Tzena, Tzena," "Wimoweh" and "Kisses Sweeter than Wine" sold very well. While some of their songs contained political overtones, their material captured a mass audience in an overwhelming stream of enthusiasm. Contrary to their predecessors (The Almanacs), the Weavers appeared on stage in concert attire rather than as drab clad spokesmen of the working class. Their success was short lived, but the Weavers were one of the first folk groups to gain widespread recognition, and quite unintentionally to achieve a high degree of commercial success. However, their activities were curtailed in 1952, when each of the Weavers was blacklisted. During the McCarthy period it became almost impossible for the Weavers to perform. They found that their engagements were often cancelled or they would arrive at a concert hall to find it boycotted. They had little choice but to disband. It was not until 1955 that they were once again reunited for the historic Carnegie Hall concert that was recorded by Vanguard Records.

Seeger decided at that point in his life to go it alone. Few singers have traveled the globe as extensively as he. Audiences from Africa to the back hills of Kentucky have watched his 6′1″ figure stand as straight as an arrow, his head tilted ever so slightly towards the sky, and both his hands rapidly picking out the melody of a song on his banjo. Message and song are one for Seeger. From the workers



The Weavers: *top: Ronnie Gilbert, Lee Hays. bottom: Pete Seeger, Fred Hellerman.*

movement of the '30s, to the peace movement of the '60s, Seeger was there to donate his talents and services.

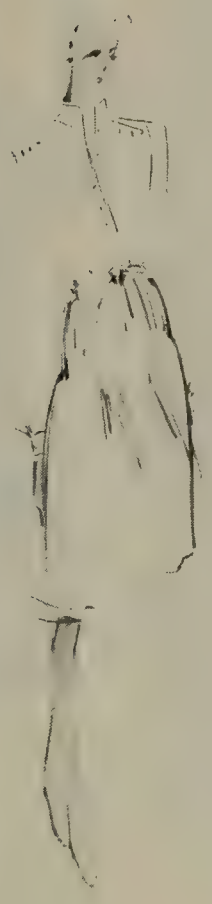
Three generations have been moved by his songs, his love of America and the rich storehouse of folk music he has compiled from his travels around the world. Just as Bob Dylan (Robert Allen Zimmerman), Joan Baez, Judy Collins, Tom Paxton and a host of others were strongly influenced by Seeger and Guthrie, the Sesame Street generation is now fervently absorbing that same music. Why has he lasted so long, and why, in the face of generational conflicts, does he remain ageless? Whether in Australia or in the United States, the feeling he communicates reaches out in a way that withstands age and changing times.

ROBERT V. WEINSTEIN

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By Joanne Winship







With winter almost behind us, some previews of spring are in order, and ladies it's going to be yummy. You can forget the blue jeans and T-shirts. Put the kooky thrift shop gear back in the trunk or send them to Goodwill Industries. Kooky and poormouth have had it. Thank goodness! We're going to look like femmes again—from Paris to Pasadena—soft, feminine, sexy without vulgarity and sheer heaven. Even sport clothes are softer. Dresses are back, and—hold on—so are gloves. Freshen up all those little white kids you haven't worn in years. You'll be using them now.

Geoffrey Beene, who designs many of his own fabrics, has one of the most well thought out collections around. His clothes embrace elegance in a relaxed way. They define the figure and flatter. Crepe de chine dresses and lightweight wool jerseys, striped in lovely colors, are soft and easy. His weightless, double-faced wool travel coats are seasonless, many with their own gossamer muffler. Beene's crepe de chine evening pajamas are superb, notably in bold stripes with a matching flowing kimono coat.

Beene's poplins, for rain or shine, in coats and suits are practical and chic for shopping at the supermarket or a round-the-world trip. Shown here, at the Lincoln Center Plaza, is a deep-sleeved wrap jacket and skirt in cotton poplin with a flowing crepe de chine muffler. Other smashing rain gear includes an almost weightless, long, black cire wrap coat which can be worn as an evening coat or over a bathing suit on a windy day at the beach. This coat also is done in a shorter version like a poet's shirt, great with white pants.

Since we're back to elegance in clothes, the spotlight is on one of New York's last remaining couture houses—Arnold Scaasi. Scaasi's evening clothes are exquisite, always romantic and sensuous—full, soft skirts, flat over the hips, irresistible fabrics and colors. Satin chiffon, organza, georgettes, silks in colors of coral, sky blue, petunia pink, black and white. Ombre (shadow) chiffons in jade green shading into pale green and orange grading into peach. Scaasi is a master of tiny pleats. See the red crystal organza with the low dipping back hemline and matching scarf shown here.

Now that the short dinner dress is back, Scaasi does some beauties, pleated and tucked chiffons, see-thru laces, all moving and swirling with the body. His daytime clothes are ladylike and lovely (no pants and shirts in this house). His day dresses all have matching jackets or matching coats. They are complete ensembles. Evening pajamas are as glamorous as the gowns—sequins and jersey are combined, or crystal-pleated satin or chiffon.

Another fresh look for spring, seasonless and oh so hard to find, is one perfect top and two or three matching pieces. We love the chic of Oscar de la Renta II's soft navy crepe blouse worn with a short matching skirt with stitched pleats over the hips and wrapped at the waist with a sash of the same crepe (shown here). This is a two-piece dress with a total look for day or evening. A blazer or long sweater can turn it into a suit. Don the same shirt blouse at night with either a long skirt or matching pants with the blouse worn outside. Accessorize this in many ways, perhaps a little white or navy French beret or a soft little felt hat for daytime. Try a divine little gold and silver harlequin-patterned python clutch and a matching python belt with jeweled head for evening or the new little *minaudiere* (by Ben King, shown here).

Accessories are bigger than ever, and King does some trendy ones for evening such as clutch bags in gold and silver kid, or combinations of python and kid, and charming little belts with jeweled clasps. King's version of the *minaudiere* are in all colors, plain or jeweled, with shoulder straps or without, in satin, patent or calf. For day, his clutch in lizard and calf with matching belts come in a wide range of beautiful colors, perfect with dresses or pants suits.

It all adds up to a dashing spring, with goodies for every taste, especially for good taste.

Folk Art at the Whitney

If the upcoming Bicentennial celebration provides the incentive for shows like "The Flowering of American Folk Art 1776-1876," now through March 24th at the Whitney Museum, then "hooray" for the Bicentennial. Here is a retrospective which delights the eye and nourishes the spirit. All the honesty, vitality, originality and individual style we like to think of as our American heritage are recaptured. Social historians and art lovers seeking to discover the full range of life in the 18th and 19th centuries—at home, at work, at sea, at war, in school and church—may view it here in works of artistic integrity and personal commitment. What unifies the more than 200 pieces assembled from public and private collections is the high esthetic quality. This is the legacy of talented but non-academically trained artists.

A man who earned his livelihood as a sign painter or house painter became a portrait artist "after hours." Carpenters, tinsmiths and stonecutters were the sculptors of their era. Women who needed warm bedding or floor covering saved valued bits of fabric and pieced them together into quilts and rugs whose designs continue to inspire contemporary artists. Schoolgirls brought literary and religious tales to life on canvas. Landscapes and seascapes celebrated the triumph of man over nature and good over evil—appealing concepts in any age. Guest curator, Alice Winchester, in the Introduction to the catalogue, offers the most sensitive explanation of the phenomenon: ". . . it is the eye of the artist directing the hand of the craftsman that gives it [folk art] its esthetic validity."

Sponsored by a public service grant from Philip Morris Inc. (a company whose liaison with colonial America stems from that native American leaf, tobacco), this exhibit of American folk art is very much at home at the Whitney. The Museum's first Director, Juliana Force, presented the very first display of folk art exactly 50 years ago at the Whitney Studio Club. A Whitney staff member, Jean Lipman, Editor of Publications (in the good company of Alice Winchester, former editor of *Art in America* organized the current exhibit; the architect of the Whitney Museum, Marcel Breuer, designed the exhibition's installation. A handsome book, bearing the show's title and written by Mrs. Lipman and Miss Winchester, brings The Viking Press into the picture. In soft cover (priced at $10.00 and sold at the Museum), it serves as the catalogue. "The Flowering of American Folk Art 1776-1876" will be seen at the Virginia Museum of Fine Arts in Richmond from April 22 through June 2 and at the M.H. De Young Memorial Museum in San Francisco from June 24 through September 15.

ELAINE B. STEINER



"Exselene Georg General Waschingdon and Lady Waschingdon": Watercolor. Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Va.



Pie Crimper: Steel, c. 1810, Pennsylvania. Metropolitan Museum of Art, New York.



Dower chest with drawers: Painted wood, 50" wide, 1823, vicinity of Pennsburg, Pa. Collection of Howard and Jean Lipman.



Dancing doll: Painted wood with metal. Collection of Mr. and Mrs. Alastair B. Martin.



Phebe Kriebel, "Townscape," wool embroidery on canvas, 1857, Towamencin Township, Pa. Schwenkfelder Museum, Pennsburg, Pa.



Edward Hicks, "Noah's Ark," oil, 1846, Newtown, Pa. Copied from the 1844 lithograph of the subject issued by Nathaniel Currier, Philadelphia Museum of Art.

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CONCERT NOTES

The St. Louis Symphony will soon be engaged in a task no orchestra relishes, especially when its affairs are in good order—looking for a new Music Director. Walter Susskind, whose present contract expires at the end of the 1974-1975 season, has advised the Orchestra's President that he would prefer to be free for a wider range of guest engagements, especially in opera. At the end of the 1974-1975 season, Susskind can look back on a period of seven years in which he has materially improved the standard of playing he inherited, nearly doubled the attendance to its present level of more than 500,000 and restaffed the playing personnel, including 21 out of 33 key posts.

. . .

According to word from England, André Previn, who has been Principal Conductor of the London Symphony Orchestra since 1968, has decided to become a British subject. This will be a third national identity for Previn. He was born in Berlin in 1929 and attended the Berlin Conservatory before migrating to America and graduating from Beverly Hills High in California. He began his professional career with the MGM studios in 1948, and after a varied career in film music, became Conductor-in-Chief of the Houston Philharmonic in 1967. During March he will be appearing as guest conductor with the Detroit Symphony.

. . .

As a commemorative gesture on behalf of Arnold Schoenberg on the centenary of his birth in 1874, the trustees of the University of Southern California are sponsoring the creation of the Arnold Schoenberg Institute. A group of educational and foundational entities have banded together into a consortium to raise the funds and create the personnel to administer the Schoenberg legacy—library, papers, manuscripts, etc. Schoenberg spent the last years of his life in Los Angeles. His educational affiliation was not with USC but with the University of California (in West Los Angeles), which has been invited to participate in the effort to enable ground to be broken by September 13, 1974, the commemorative date. USC's President, Dr. John R. Hubbard, has authorized Grant Beglarian, Dean of its School for Performing Arts, to proceed with the Schoenberg Institute project.



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How Gina Improves . . .

continued from page 11

Mme. Bachauer has never canceled a concert because of illness and only once for any other reason: ice at the airport which grounded her plane. "I have played with a high temperature, with terrible pains; once with my intestines askew. I couldn't keep my food down, but somehow I did on stage.

"Once I played with George Szell—the Third Rachmaninoff—and he gave me the great compliment of telling me that my playing of it had made him appreciate the work for the first time. I had a terrible cold and cough. He told Alec, 'She plays the Rachmaninoff like nobody else on earth but she has no business playing it like nobody on earth when she has a bad cold.' At a dinner party that night after the concert, he at first avoided me because he didn't want to catch the virus, then he decided he had to take the risk, 'because if I don't sit beside you everybody will think we've had a fight.' "

One of her saddest moments was playing for her musical colleague, the late Ilona Kabos, a great teacher who had taught in London for years and more recently at The Juilliard School. "She knew she was dying and she wanted to hear me play once more. I went to her apartment and played through the Mozart E-flat Concerto I was to do that night with the New York Philharmonic.

"For me, Ilona was something I had never experienced before. She had ears the like of which I have never met. When she didn't like something, I always found out why in the editions. She was extraordinary in her musical perception. I played for her many times, particularly when I had a new program prepared. We would have long discussions."

While Mme. Bachauer is vitally interested in contemporary avant-garde music and is a great admirer of the Greek composer Xenakis, she feels that she didn't grow up in this aural world and that it is not in her blood. "I would never play in public something that I don't love very much. I love Romantic music; it is not only great music, but it suits me."

Thus on her typical programs one finds Chopin, Schumann, Brahms and Liszt. Harold C. Schonberg of *The New York Times* has described her playing of the last movement of the Chopin B-minor Sonata as "a thrilling exhibition of virtuosity—a blazing, controlled virtuosity of an unabashed intensity."

She plays many other composers as well, but no closer to the present time than Stravinsky and Bartók. Yet she insists: "We must care and know what happens around us. We cannot close our eyes and ears and I know there is important music being written today."

For the young artist she has much advice. "The greatest thing is perseverance and work. It is difficult to define what talent is. One *must* have it. But everything else is work, work and the courage after every disappointment to start all over again from the beginning and say: 'I will go on whatever happens.' One must be a rock in the face of adversity. A young musician must also know how to wait. When he starts a career he must not be eager to arrive at the top from one year to the next. A great career comes very slowly. For a young musician to be exhibited before he is ready is a catastrophe.

"The experience to know how to deal with your public—to control yourself, your nerves, your playing—takes years. And you must have a very large and solid repertoire before you start to play constantly in public. When you have a concert every other day and are learning your music at the same time, then you can have a breakdown.



At the Athens Festival with H.R.H. Princess Irene: 'Music is her life . . .'

"Never mind if you can play all the Beethoven sonatas in public; you must have time to digest your music, you can't just learn and play immediately. Everything must be in your blood. Everything must become a complete unity with yourself. It was fortunate that my career developed slowly because I had a long time to prepare."

Once a year for about five weeks, she returns to her native Greek home in the mountains to relax and assemble her programs for the following season. Her complete rest is only for a few days, then back to the piano. Though at present she never plays in Greece, she loves her country and enjoys seeing her aged aunt and uncle who live in her home there all year. She also visits her one remaining brother.

In addition to swimming, she also enjoys occasional sessions in the kitchen. She has a few specialties including a chicken dish with almonds served with rice; and Dolmades, a native Greek dish of vine leaves stuffed with meat.

To honor the 100th anniversary of the birth of Max Reger (March 19, 1973), both Mme. Bachauer and Rudolf Serkin are performing this season his long, staggeringly difficult Variations and Fugue on a Theme of Bach. This work by the erudite Bavarian is monstrously intricate and only those with the most overpowering intellectual and technical command ever attempt it. Each pianist, however, has played it here before.

The difference in the style and temperament of two great artists is illustrated by the fact that Serkin, a Beethoven specialist, followed his Reger with two Beethoven sonatas, while Mme. Bachauer, for her March 20th Carnegie recital, chose the 24 Preludes of Scriabin.

She remarked that the reason she probably plays less Beethoven than many pianists is that her innate gifts have led her more in the direction of the later Romantics. When it was suggested that she might play the titanic "Hammerklavier" Sonata marvelously—and her husband agreed—in her particular English she replied quickly: "You know, I never believe that I do something marvelously."

Here lies the essence of Mme. Bachauer's remarkable artistry: she reaches to a horizon that's never anything but infinite.

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DINING GUIDE

L Lunch **C** Cocktails **D** Dinner **S** Supper

West Side

BARBETTA, 321 W. 46th St. CI 6-9171. Open 'til midnight. Chamber music ensemble plays Thurs., Fri. nights, in this elegant north Italian restaurant that serves fresh white truffles hunted by its own truffle hounds. Pre-theater **D** $11.50.

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William Steinberg, conducting
Marilyn Horne, soprano

Wednesday, March 13 at 8:00 p.m.

Symphony No. 3 (Schubert), Rückert Songs and Songs of a Wayfarer (Mahler), Symphony No. 5 (Beethoven)

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March 17

Sonata in E-flat Major, No. 59 (Haydn); Six Bagatelles, Op. 126, Sonata in A Major, Op. 101 (Beethoven); Fantasy in C Major, Op. 17 (Schumann)

April 7

Sonata in C Minor, No. 33 (Haydn); Symphonic Etudes, Op. 13 (Schumann); Sonata in E Major, Op. 109, Sonata in A-flat Major, Op. 110 (Beethoven)

April 21

Sonata in C Major, No. 58 (Haydn); Kreisleriana, Op. 16 (Schumann); Sonata in E Minor, Op. 90, Sonata in C Minor, Op. 111 (Beethoven)

Tickets, each concert: $5.00, $4.00, $3.00, $2.00

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Two Sunday Afternoons at 3:00 p.m.

March 24
Assisting artist to be announced

Quartet in D Major, Op. 20, No. 4 (Haydn), Quartet in B-flat Major, Op. 67, No. 3 (Brahms), Quintet in B-flat Major, Op. 87 (Mendelssohn)

May 5
with Peter Serkin, piano

Quartet in E-flat Major, Op. 74 ("Harp") (Beethoven), Piano Quartet in C Minor, Op. 60 (Brahms), Quartet in G Minor, Op. 10 (Debussy)

Tickets, each concert: $6.00, $5.00, $4.00, $3.00, $2.00

American Symphony

March 25 at 8:00 p.m.

Kazuyoshi Akiyama, conducting
Jerome Hines, bass

Second Essay for Orchestra (Barber), Suite from "Der Rosenkavalier" (Strauss), Prologue and Coronation Scene from "Boris Godunoff," (Mussorgsky) with Rutgers University Choir

April 29 at 8:00 p.m.

Kazuyoshi Akiyama, Conducting
Gary Graffman, piano

Requiem for Strings (Takemitsu), Piano Concerto No. 1 (Brahms), Classical Symphony (Prokofieff), Don Juan (Strauss)

Tickets, each concert: $6.00, $5.00, $4.00, $3.00, $2.00

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Milwaukee Symphony

Kenneth Schermerhorn, conducting
Hilde Sommer, piano
Carol Neblett, soprano

Thursday, April 4 at 8:00 p.m.

Symphony No. 4 (Mahler), Piano Concerto No. 2 (Ginastera: N.Y. Premiere), "Le Corsaire" Overture (Berlioz)

Tickets: $7.00, $6.00, $5.00, $4.00, $3.00

Buffalo Philharmonic

Michael Tilson Thomas, conducting
Cathy Berberian, mezzo-soprano; Jesse Levine, viola; Michael Wager, narrator; Wendy Hilton and Baroque Dancers

Thursday, April 18 at 8:00 p.m.

Spectrum Concert. Suite No. 1 (Bach), Orpheus* (Foss), Melodramas (Schumann, Liszt, C.P.E. Bach), Recital—A Tour-de-force* (Berio). (*N.Y. Premiere)

Tickets: $7.00, $6.00, $5.00, $4.00, $3.00

Baltimore Symphony

Sergiu Comissiona, conducting
Itzhak Perlman, violin

Friday, May 10 at 8:00 p.m.

Violin Concerto in A Minor (Glazunov), Introduction and Rondo Capriccioso (Saint-Säens), Symphony No. 6 (Prokofieff), Imagio Mundi (George Rochberg: N.Y. Premiere)

Tickets: $7.00, $6.00, $5.00, $4.00, $3.00

Dietrich Fischer-Dieskau

with

Daniel Barenboim

Three Evenings at 8:00 p.m.

Friday, April 12

Schumann: Heine Lieder—Four Songs, Liederkreis, Dichterliebe

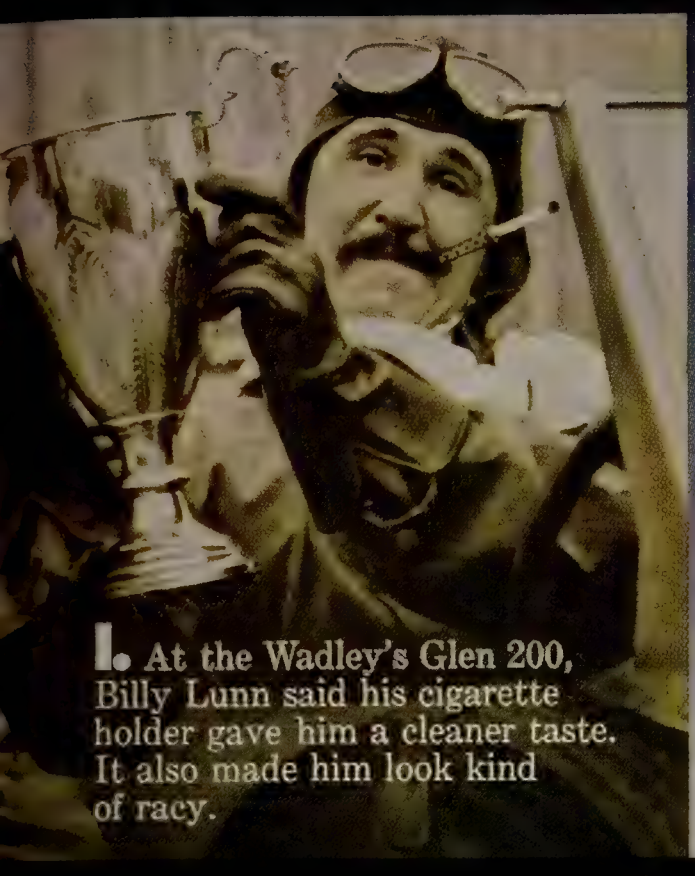
Wednesday, April 17

Schubert: Six songs from "Schwanengesang," Six Songs, Seven Songs from Poems of Goethe

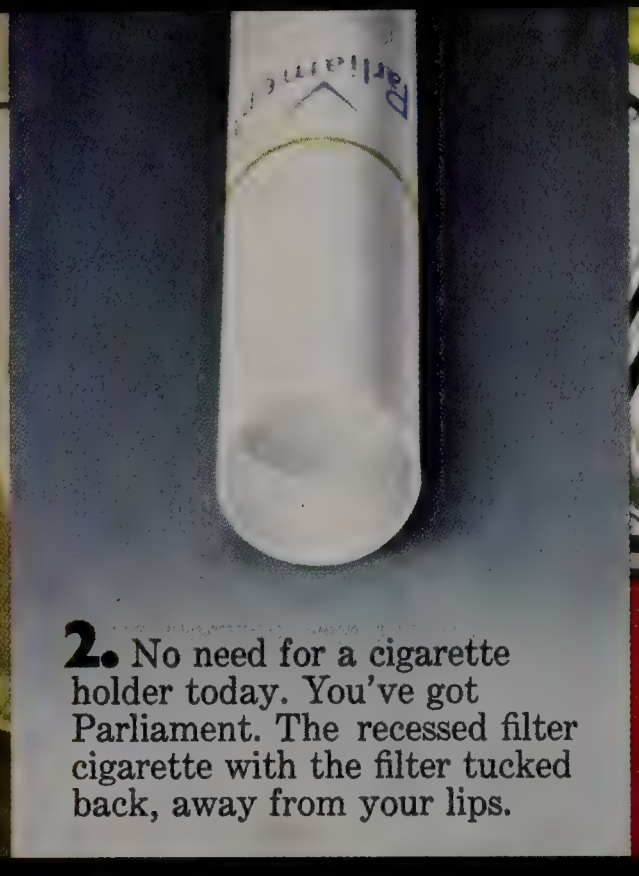
Monday, April 22

Mahler: Five Songs, Songs of a Wayfarer, Eight Songs from "Des Knaben Wunderhorn"

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BOSTON SYMPHONY ORCHESTRA

PROGRAM

HAYDN — *SYMPHONY NO. 1 IN D MAJOR*

Presto
Andante
Finale: Presto

SCHOENBERG — *'VERKLARTE NACHT'* ('Transfigured Night'), String Sextet op. 4, arranged for String Orchestra

An excerpt from Richard Dehmel's poem, *Weib und die Welt,* is quoted in the score. The fragment was thus paraphrased by Henry E. Krehbiel: 'Two mortals walk through a cold, barren grove. The moon sails over the tall oaks, which send their scrawny branches up through the unclouded moonlight. A woman speaks. She confesses a sin to the man at her side; she is with child, and he is not its father. She had lost belief in happiness, and, longing for life's fulness, for motherhood and mother's duty, she had surrendered herself, shuddering, to the embraces of a man she knew not. She had thought herself blessed, but now life has avenged itself upon her by giving her the love of him she walks with. She staggers onward, gazing with lack-lustre eye at the moon which follows. The man speaks. Let her not burden her soul with thoughts of guilt. See, the moon's sheen enwraps the universe. Together they are driving over chill waters, but a flame from each warms the other. It, too, will transfigure the little stranger, and she will bear the child to him. For she has inspired the brilliant glow within him and made him, too, a child. They sink into each other's arms. Their breaths meet in kisses in the air. Two mortals wander through the wondrous moonlight.'

INTERMISSION

*TCHAIKOVSKY — *SYMPHONY NO. 6 IN B MINOR OP. 74 'PATHETIQUE'*

Adagio-allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: Adagio lamentoso

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Principal Guest Conductors

JOSEPH SILVERSTEIN, *Assistant Conductor*

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Rolland Tapley
Roger Shermont
Max Winder
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Gottfried Wilfinger
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Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy

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Clarence Knudson
Fahnestock chair
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
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Michael Vitale
Spencer Larrison
Marylou Speaker
Darlene Gray
Ronald Wilkison
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Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
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CELLOS

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Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

BASSES

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William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

FLUTES

Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

PICCOLO

Lois Schaefer

OBOES

Ralph Gomberg
John Holmes
Wayne Rapier

ENGLISH HORN

Laurence Thorstenberg

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Ann S. M. Banks chair
Pasquale Cardillo
Peter Hadcock
Eb clarinet

BASS CLARINET

Felix Viscuglia

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SEIJI OZAWA, Music Director of the Boston and San Francisco Symphony Orchestras, was born in Hoten, Manchuria, in 1935. A graduate of the Toho School of Music in Tokyo, he went to Europe in 1959 and won first prize at the International Competition of Conductors at Besançon. One of the judges, Charles Munch, invited him to Tanglewood to be a conducting student, and the following year he received the Koussevitzky Memorial Conducting Prize as the outstanding young conductor at the Berkshire Music Center. He became one of the New York Philharmonic's assistant conductors in 1961, and since that time he has appeared extensively with many of the world's greatest orchestras.

During the summer of 1963 he flew to Chicago on forty-eight hour notice to replace an ailing conductor for two Ravinia Festival concerts with the Chicago Symphony, and the Festival immediately engaged him to become its Music Director for the following summer. Appointed Music Director of the Toronto Symphony beginning with the 1965–1966 season, he resigned that post after three seasons to devote himself to guest conducting. Mr. Ozawa began his inaugural season as Music Director of the San Francisco Symphony in December, 1970, and this past fall he became Music Director of the Boston Symphony Orchestra as well. His many recordings for the Deutsche Grammophon, RCA and Angel labels include performances by the Boston Symphony of works of Stravinsky, Orff and Berlioz.

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PROGRAM NOTES

FRANZ JOSEPH HAYDN 1732-1809
Sinfonia concertante in B flat for oboe, bassoon, violin and cello op. 84
Program note by John N. Burk

Six symphonies for each of Haydn's two visits to London, however prodigious a contribution, were not the sum of the music he wrote for the concerts of Johann Peter Salomon. During his first visit of eighteen months (between January 2,1791 and June 22 1792), he found time to write a Sinfonia concertante to bring forward certain talents in Salomon's orchestra, in particular Salomon himself, as leader of the violins (nor is Salomon slighted in the score). Haydn conducted it at the fourth concert of 1792 on March 9th, with Salomon, Menel, Harrington and Holmes as the soloists, repeated the performance in the following week and again at a concert for his own benefit on May 3rd. The critic of London's *Morning Herald* was rapturous. 'The last performance at SALOMON'S Concert,' he wrote, 'deserves to be mentioned as one of the richest musical treats which the present season has afforded. A new concertante from HAYDN combined with all the excellencies of music; it was profound, airy, affecting, and original, and the performance was in unison with the merit of the composition.'

Haydn follows the old concerto grosso style, combining and alternating the two groups, the *tutti* and the *concertino* of four instruments. The small group plays for the most part as a quartet, a high string and wind instrument balancing a low string and wind instrument. While, according to quartet procedure, the single voices are heard in turn, there is little opportunity until the Finale for each instrument to exploit its individual character. This is true even in the thirty-five measures for the *concertino* unaccompanied which take the place of a cadenza before the close of the first movement. In the Andante, the solo voices within the quartet, lightly supported by the orchestra, take the melodic burden. The *tutti* set the pace of the lively Finale, whereupon the solo violin, after two brief interrupting recitatives *(adagio)*, becomes the leading voice. The two wind instruments and then the cello have their innings before the concerted close.

(Continued on Page 4)

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PROGRAM

HAYDN

Sinfonia Concertante in B flat for Oboe, Bassoon, Violin and Cello op. 84

Allegro
Andante
Allegro con spirito

RALPH GOMBERG, *oboe*
SHERMAN WALT, *bassoon*
JOSEPH SILVERSTEIN, *violin*
JULES ESKIN, *cello*

INTERMISSION

(Continued on page 7)

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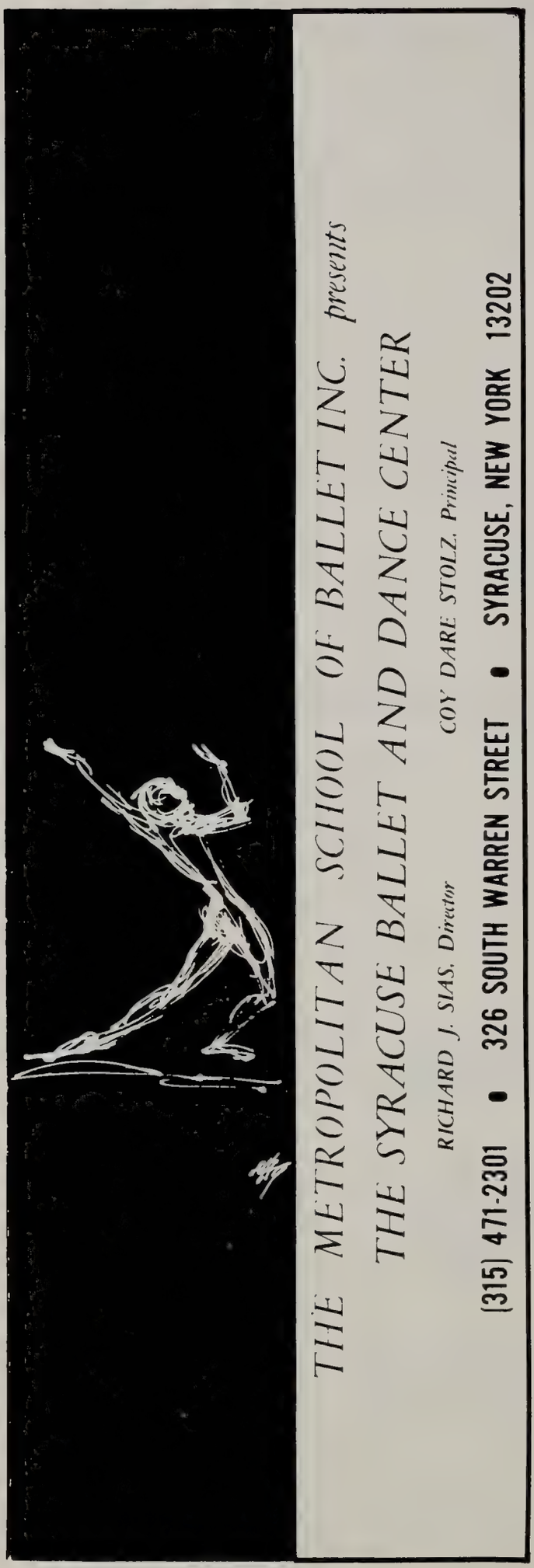
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PROGRAM NOTES

(Continued from Page 2)

GUSTAV MAHLER 1860-1911
Symphony No. 1 in D (with 'Blumine' movement)

Program note by Jack Diether

In December 1909, approximately a year and five months before his death, Mahler wrote to his friend Bruno Walter from New York: 'The day before yesterday I introduced my First Symphony here! -- without, it seems, striking any responsive chord. I, however, was quite satisfied with this youthful venture. What a world is this, that casts up such sounds and reflections! Things like the funeral march and the erupting storm seem to me like a flaming indictment of the Creator.'

The recurrent musical ideas which seem to link all of Mahler's works are found in abundance here. The first Allegro theme is derived from the song 'On the morning field I trod,' the second of his 'Songs of a Wanderer' (1884). The theme of the third movement (Scherzo) is built on a stamping Landler (country dance) rhythm used in his song Hans und Grete. The funeral march in the fourth movement is the famous satirical canon on the folksong Frere Jacques, while the dreamy middle section is from the fourth of the 'Wanderer' songs. The finale's stormy opening quotes a prominent theme -- a sort of chromatic wail of despair -- from his cantata 'The Song of Lamentation' (1880).

At its first performance (Budapest, 1889), this symphony contained five movements, not the four in which it is usually heard today, and it is in the original form that the work is being played at this performance. At that time it was not even called a symphony, but rather 'Titan -- A Symphonic Poem.' After the fashion of the time, Mahler was encouraged to provide fanciful titles and literary programs for the first three symphonies. He was, however, more of an instinctual musician than a representational one, and finding such programs more of a hindrance than otherwise, he accordingly dropped them. 'My music,' he wrote, 'is, everywhere and always, only a sound of nature! Any other sort of program I do not recognize, at least not for my works. If I have given them titles now and then, it is merely to

(Continued on Page 9)

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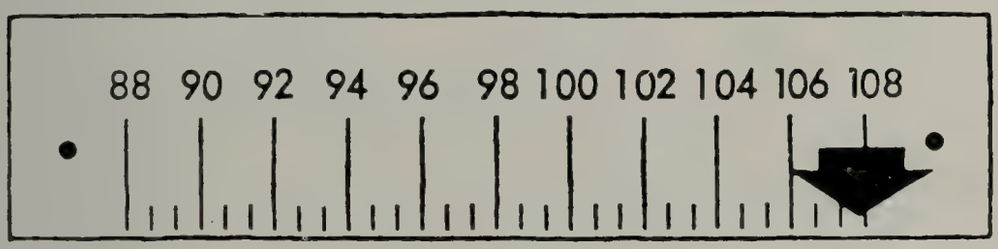
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PROGRAM — Continued

MAHLER
Symphony No. 1 in D (with 'Blumine' movement)

Langsam: schleppened wie ein Naturlaut
(Slow: stretched out, like a sound of nature)
Andante allegretto 'Blumine'

Kraftig bewegt, doch nicht zu schnell
(Moving strongly, but not too fast)

Feierlich und gemessen, ohne zu schleppen
(Solemn and precise, without dragging)

Sturmisch bewegt
(Moving stormily)

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PROGRAM NOTES

(Continued from Page 4)

indicate where emotion should be transformed into imagination.'

In the pantheistic universe of Mahler, to be sure, the 'sound of nature' embraces everything from the First Symphony's opening cry of the cuckoo to the proclamation 'And He shall reign for ever and ever' (from Handel's Messiah) into which it has grown by the final coda. Thus we are forever making new associations for ourselves as we listen to his music. And thus, although his style is no longer a mystery, his individual works are. Like the lightning from a dark cloud will come a sudden new flash of illumination, and we remember anew Mahler's words: 'Strange, but when I hear music -- even while I conduct -- I can hear quite definite answers to all of my questions, and I feel entirely clear and sure. Or rather, I feel quite clearly that there are no questions at all.'

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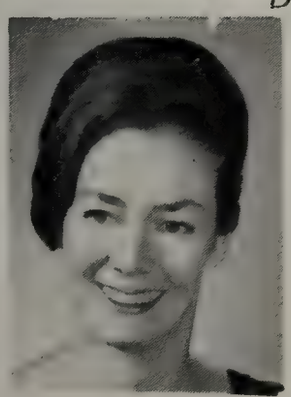


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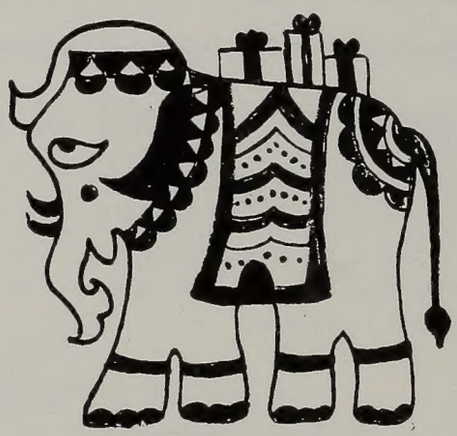
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JULES ESKIN, *cello*

Sinfonia Concertante in B flat for Oboe, Bassoon Violin and Cello op. 84 — *Haydn* *(1732-1809)*

Allegro
Andante
Allegro con spirito

INTERMISSION

Symphony No. 1 in D (with 'Blumine' movement) — *Mahler* *(1860-1911)*

Langsam: schleppend wie ein Naturlaut
(Slow: stretched out, like a sound of nature)

Andante allegretto 'Blumine'

Kraftig bewegt, doch nicht zu schnell
(Moving strongly, but not too fast)

Feierlich und gemessen, ohne zu schleppen
(Solemn and precise, without dragging)

Stürmisch bewegt
(Moving stormily)

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